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STUDIES IN BRYANT

A TEXT-BOOK

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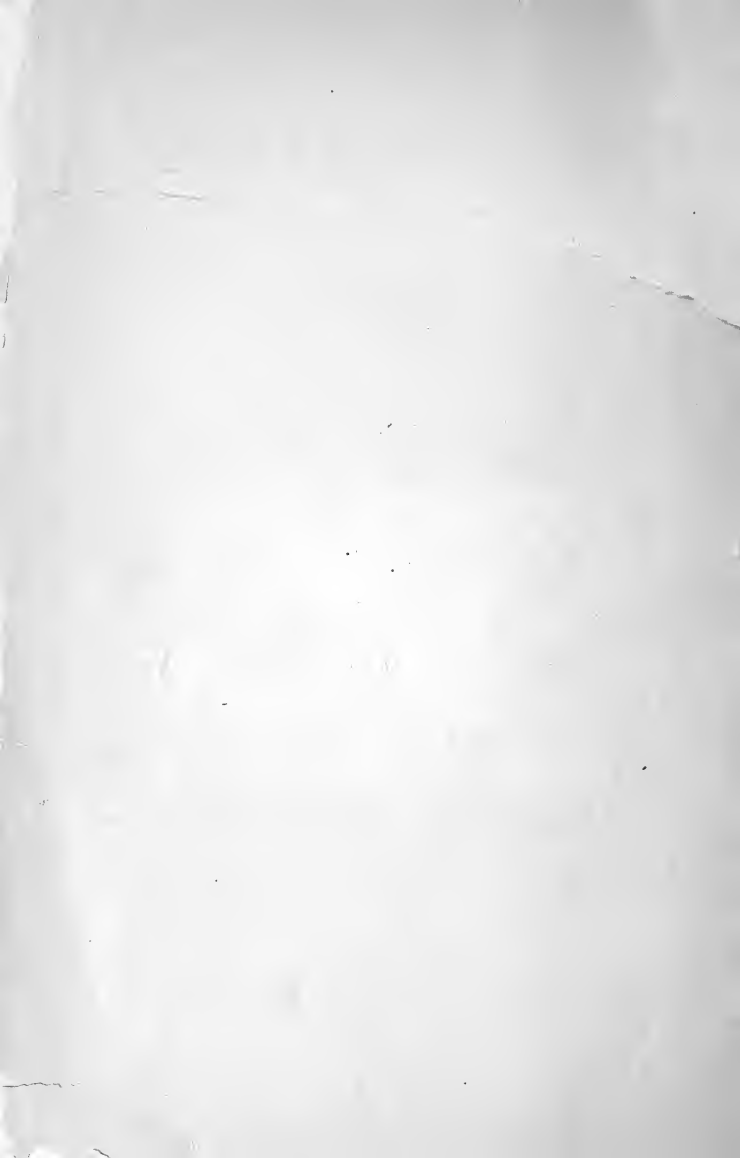
JOSEPH ALDEN, D.D.

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STUDIES IN BRYANT:

A TEXT-BOOK.

BY
JOSEPH ALDEN, D. D.,

OF THE STATE NORMAL SCHOOL AT ALBANY.

WITH AN INTRODUCTION

BY

WILLIAM CULLEN BRYANT.



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CONTENTS.

	PAGE
TO A WATERFOWL	11
THE WEST WIND	19
GREEN RIVER	25
AUTUMN WOODS	34
THE SNOW-SHOWER	42
MARCH	47
THE EVENING WIND	50
WAITING BY THE GATE	55
THE TIDES	60
THE GLADNESS OF NATURE	65
THE THIRD OF NOVEMBER, 1861	68
THE SUMMER WIND	72
THE FUTURE LIFE	77
THE STREAM OF LIFE	80
AN INVITATION TO THE COUNTRY	82
THE CROWDED STREET	85
THE DEATH OF THE FLOWERS	89
THE RETURN OF YOUTH	93
THE HURRICANE	97
THE LIFE THAT IS	102

	PAGE
A HYMN OF THE SEA	106
HYMN TO THE NORTH STAR	111
THE CLOUD ON THE WAY	115
"INNOCENT CHILD AND SNOW-WHITE FLOWER"	121
THE PLANTING OF THE APPLE-TREE	123

INTRODUCTION,

BY WILLIAM CULLEN BRYANT.

I HAD learned from Dr. Alden, at whose desire I write this, that he had been using my poems as a text-book in the institution under his charge, and that, in his judgment, the experiment had not been without success. When he applied to me for permission to print some of the poems, accompanied with questions adapted to call into exercise the critical faculty of the pupils, I consented, but advised that they should form only a part of the volume, and that selections should also be made for the same purpose from a number of English and American poets. To this Dr. Alden objected, that his plan was already formed and executed; that he wished to reproduce in print what had been done in his class-room; and further, that the method set forth could be ap-

plied to the writings of any author which any one might desire to study.

Though I still believe that my advice was judicious, I am not disposed to prevent the full execution of the original plan, especially as my verses, if printed by themselves, will escape the disadvantage of a comparison with those of other authors. It is well, perhaps, that a work like this of Dr. Alden, designed to teach the readers of poetry the art of forming a satisfactory judgment of what they read, should concern itself with compositions of the humbler sort. There is an old Latin adage, the purport of which is, that experiments should be made with cheap materials. In learning the mechanism of timepieces by separating and putting together again the different parts which compose their machinery, we should hardly think of using a watch the materials of which were of the highest value, the structure the most delicate, and the workmanship the most exquisite ; but would rather choose one of less costly make, which might be handled without ceremony, and could not be much injured in the process, or, if somewhat tarnished, the loss would yet be slight. After the pupil has become familiar with the pro-

cess adopted in this work, and can readily analyze the passages he reads with regard to the merit of the thought, the aptness of the expression, and the congruity of the parts, he may proceed to the eminent poets of our language, to whose writings a higher veneration is due. Here he would find it no longer necessary to follow step by step the process to which he had been trained, but the merit of the thought and the force of the expression would be perceived by him at a glance, just as an eye accustomed to the machinery of watches perceives the ingenious construction and the exquisite workmanship of a chronometer, without separating the parts.

I may be allowed to say for my friend who has paid me the compliment of making this use of my verses, and who has been for the greater part of his life a successful instructor, that he is fortunate in possessing an unusual facility in teaching his pupils to think—to apply their faculties vigorously to the subject in hand, to analyze and point out the results of their analysis, to discriminate and give reasons for the discrimination. The application of this system of instruction to poetical composition forms the basis of the pres-

ent work. As a mental exercise, it has the effect of quickening the faculties in the province of æsthetics, enabling the pupil to distinguish between false glitter and real splendor, between what is superfluous and what is essential, between what is frivolous and what is weighty and important; in short, between sense and nonsense. As has been well observed, in substance, there is in all true poetry a reference to Reason in her higher moods and nobler offices, so that her jurisdiction is constantly acknowledged, and her laws kept ever in sight, and the harmonious order of the universe reflected, however feebly, in the works of the poet. And although an ingenious caviller may assail high poetry with ridicule, as has sometimes been done, yet the ridicule does not adhere, but slides off, and leaves the object of attack unharmed.

In judging of poetry, the main office of criticism is to discover beauties, for it is these only which reward the search. In the process adopted by the author of this work, the reader is made to see how, in a poem, one thought grows out of another, how kindred images shine by each other's light, how a single word sometimes sets a whole

picture before the imagination, and how the fancy may tinge with prismatic hues a thought which, in the utterance of any but one poetically endowed, would attract no admiration. But, beyond this, the process exposes whatever is faulty. If the thought be obscurely and vaguely expressed, the reader sees that it is but half a thought; if it be burdened with unimportant accessories, he sees how they weaken its force; in short, he perceives how much the thought is dependent, for the impression it makes, on the language in which it is clothed. All idle repetitions, all ill-chosen terms, all feeble concessions to the exigencies of versification, are exposed in their naked deformity.

At this time, when material prosperity has so strong a hold upon the minds of men, when the complicated civilization of the age has so largely multiplied our material wants, and turned our attention to the enterprises by which those wants are supplied; when, in short, the pursuit of wealth is so general and so engrossing, Dr. Alden may justly claim the public favor in seeking to withdraw those who are setting out in life, from merely selfish aims to the love of natural and moral beauty, and to lead them from the scramble for

wealth to what has been aptly called "the still air of delightful studies." If it be objected that, in preparing this volume, he might have made a better choice of a poet, I have no answer to make, save that I cannot disagree with the objector.

I have already intimated that Dr. Alden's work was completed before communicating with me. Let me here add that it goes to press without the slightest alteration, and that I have simply looked over the questions on two of the pieces chosen, in order to obtain a clear idea of the plan of the work.

STUDIES IN BRYANT.

TO A WATERFOWL.¹

- 1 WHITHER, midst falling dew,
While glow the heavens with the last steps of
 day,
Far, through their rosy depths, dost thou pursue
 Thy solitary way?
- 2 Vainly the fowler's eye
Might mark thy distant flight to do thee wrong,
As, darkly limned upon the crimson sky,
 Thy figure floats along.
- 3 Seek'st thou the plashy brink
Of weedy lake, or marge of river wide,
Or where the rocking billows rise and sink
 On the chafed ocean-side?

¹ Answers are given to the questions at first, for the purpose of showing the student what is expected of him.

- 4 There is a Power whose care
Teaches thy way along that pathless coast—
The desert and illimitable air—
 Lone wandering, but not lost.
- 5 All day thy wings have fanned,
At that far height, the cold, thin atmosphere,
Yet stoop not, weary, to the welcome land,
 Though the dark night is near.
- 6 And soon that toil shall end;
Soon shalt thou find a summer home, and rest,
And scream among thy fellows; reeds shall
 bend,
 Soon, o'er thy sheltered nest.
- 7 Thou'rt gone, the abyss of heaven
Hath swallowed up thy form; yet, on my heart
Deeply hath sunk the lesson thou hast given,
 And shall not soon depart.
- 8 He who, from zone to zone,
Guides through the boundless sky thy certain
 flight,
In the long way that I must tread alone,
 Will lead my steps aright.

1. What is the office of the first stanza—what does it do?

A. It asks a question.

2. What question does it ask?

A. It asks where the waterfowl is going.

3. Give the question in the language of the text.

A. *Whither dost thou pursue thy solitary way?*

4. What offices do the remaining parts of the stanza perform?

A. They state attendant circumstances.

5. What is the office of the phrase in the first line?

A. To indicate the time—evening.

6. What is the office of the clause constituting the second line?

A. To describe the appearance of the heavens at the close of day.

7. What does the phrase in the third line do?

A. It tells where the waterfowl pursued its way.

8. In the first line, why is *whither* better than *where*?

A. *Whither* means "to what place;" *where* means "at or in what place." *Whither* is more definite than *where*.

9. Why would not *balmy dews* be better than *falling dews*?

A. The author wished to state the fact that the dew was falling—not to describe the dew.

10. Why is *while* better than *when*?

A. *While* denotes continuance.

11. Why is *glow* better than *shine*?

A. *Shine* would not give the idea intended by the author. The first conception suggested by *shine* is that of radiation.

12. What is meant by *the heavens*?

A. The sky.

13. What is meant by the *last steps of day*?

A. The close of day.

14. What figure is here used?

A. Personification: day is personified.

15. Do steps ever glow?

A. Steps of men or of animals do not. *Last steps of day* is a metaphorical expression for the close of day. The western sky glows at the close of day.

16. Why not *azure* instead of *rosy* depth?

A. *Rosy* describes the appearance of the heavens. The glow of the heavens at the close of day is not an azure glow.

17. What does *solitary* mean?

A. Alone, unattended.

18. Why not say, *thy unattended way*?

A. *Solitary* is more expressive. It confines the attention to the object. *Unattended* calls up the idea of attendants.

19. What is the office of the first two lines of the second stanza?

A. To make a statement or affirmation.

20. Give the statement in prose.

A. It is useless for the fowler to watch its flight for the purpose of shooting it.

21. Why is *owler* used instead of *hunter* or *sportsman*?

A. *Fowler* is a more special term. As a general rule, the more special the term the greater the vivacity. *Fowler* is more special than *hunter*, and *hunter* is more special than *sportsman*.

22. Is *eye* figurative or literal?

A. Figurative. The instrument is put for the agent.

23. What is the figure called?

A. Synecdoche.

24. May not *eye* be said to be used metaphorically?

A. Strictly speaking, there is but one figure, *metaphor*; that is to say, all figurative language may be resolved into metaphor. Many forms of expression which rhetoricians call figures are not figures.

25. Why is *mark* better than *note* or *observe*?

A. It is more special.

26. What is the office of the last two lines in this stanza?

A. To describe the distant flight.

27. Why is *darkly limned* better than *darkly painted*?

A. *Darkly limned* is the exact description of the appearance presented to the beholder. *Painted* suggests the idea of color.

28. Why *crimson* sky?

A. Because the glow was a crimson glow.

29. Why not *body* instead of *figure*?

A. It was *figure* that the beholder saw.

30. Why not *flies* instead of *floats* along?

A. *Floats* best describes the appearance presented. The motion of the wings was not visible.

31. What is the third stanza?

A. It is a question.

32. How many places are mentioned in it?

A. Three.

33. Name them?

A. The lake, the river, the seashore.

34. Is *seek'st thou* authorized in prose?

A. It is not.

35. Why is the word *plashy* used?

A. It describes the sounds made by small waves on the shore.

36. What does *marge* mean?

A. The bank of the river.

37. May it be used in prose?

A. It may not.

38. Why not *rolling* instead of *rocking* billows?

A. *Rocking* describes more perfectly the motion of the waters.

39. Which is *chafed*—the ocean or the shore?

A. The shore.

40. What is the fourth stanza?

A. It is an affirmation.

41. What is meant by a *Power*?

A. The Supreme Being.

42. Why is *teaches* better than *marks out*?

A. *Teaches* increases the personification used.

43. What is meant by *coast*?

A. Region.

44. What relation has the third line of the stanza to the second one?

A. It is explanatory of it.

45. What does *lone wandering* refer to?

A. The waterfowl.

46. Show the propriety of *but*?

A. It expresses the relation between *lone wandering* and *not lost*.

47. What do the first two lines of the fifth stanza do?

A. They make a statement.

48. Why is *fanned* the best word that could be chosen?

A. It describes the motion of the wings, and is associated with a pleasant idea.

49. What does the phrase in the second line do?

A. It tells where the wings fanned.

50. Why are the words *cold* and *thin* used?

A. The atmosphere at that height is cold, and less dense than near the earth.

51. Is *thy wings* figurative or literal?

A. There is a slight degree of personification indicated by *fanned*, and it is increased by the words *weary* and *stoop*.

52. Between what does *yet* show the relation?

A. Between the statements that the waterfowl had fanned the atmosphere all day, and that night was coming, and the statement that he had not through weariness stooped to visit the land.

53. Why is the adjective *welcome* used?

A. To express the truth that the land is welcome as a place of rest.

54. What is the first line of the sixth stanza?

A. It is a statement.

55. What relation has the second line to the first?

A. It is explanatory of it—tells how the toil shall end.

56. What circumstances are mentioned as connected with the summer home?

A. Rest and screaming.

57. Why is *scream* used instead of *sing*?

A. Waterfowls do not sing.

58. What further statement do you find in this stanza?

A. That reeds will bend over his nest.

59. What connection has this with the second line?

A. It carries out the idea of home.

60. What does the next stanza do?

A. It states a fact in relation to the waterfowl, and a fact in relation to the author.

61. What is the relation of the second to the first clause in the stanza?

A. The second explains the first—tells how the event stated took place.

62. What contrast is indicated by *yet*?

A. The contrast between the disappearance of the waterfowl and the permanence of the lesson.

63. Is *abyss* figurative or literal?

A. Figurative.

64. Indicated by what expression?

A. *Swallowed up*.

65. Is the remainder of the stanza figurative or literal?

A. It is figurative, as are all terms describing mental operations.

66. Is the word *on* in keeping with the word *sunk*?

A. It is not. We speak of impressions on the heart, but not of sinking on the heart.

67. What is the office of the eighth stanza?

A. To state the lesson mentioned in the seventh stanza.

68. What analogy is implied?

A. The analogy between the course of the waterfowl and the course of a man's life.

69. In what sense is *certain* used?

A. In the sense of unerring.

70. What is meant by *the long way*?

A. His lifetime.

71. What is meant by guiding his steps?

A. Guiding his course of life—his actions.

THE WEST WIND.

- 1 BENEATH the forest's skirt I rest,
Whose branching pines rise dark and high,
And hear the breezes of the West
Among the thread-like foliage sigh.
- 2 Sweet Zephyr! why that sound of woe?
Is not thy home among the flowers?
Do not the bright June roses blow,
To meet thy kiss at morning hours?
- 3 And lo! thy glorious realm outspread—
Yon stretching valleys, green and gay,
And yon free hill-tops, o'er whose head
The loose white clouds are borne away.
- 4 And there the full broad river runs,
And many a fount wells fresh and sweet,
To cool thee when the mid-day suns
Have made thee faint beneath their heat.
- 5 Thou wind of joy, and youth, and love;
Spirit of the new-wakened year!
The sun in his blue realm above
Smooths a bright path when thou art here.

6 In lawns the murmuring bee is heard,
The wooing ring-dove in the shade;
On thy soft breath, the new-fledged bird
Takes wing, half happy, half afraid.

7 Ah! thou art like our wayward race;—
When not a shade of pain or ill
Dims the bright smile of Nature's face,
Thou lov'st to sigh and murmur still.

1. What does the first line of the first stanza do?

A. It tells where the speaker rests.

2. What does the second line do?

A. It describes the forest mentioned in the first line.

3. What do the third and fourth lines do?

A. They tell what he heard.

4. What figure do you find in the first line?

A. Personification: *forest* is personified.

5. What word indicates the personification?

A. *Skirt*.

6. What mental image is produced by the first two lines?

A. That of a person resting in a grove of pines.

7. Sitting, or reclining?

A. Reclining.

8. Does the text say so?

A. It does not, in so many words; but he rested beneath the skirt of the forest. If one is beneath a skirt, it is spread over him, and that implies a reclining posture.

9. Why is the term *thread-like* used?

A. It describes the foliage of the pines.

10. What figures do you find in the last two lines of the stanza?

A. Personification and simile. The breezes are represented as sighing, which is the act of a person, and the filaments of the pine are compared to threads.

11. What do you find in the first line of the second stanza?

A. An apostrophe and a question.

12. What is the question?

A. *Why that sound of woe?*

13. What sound is referred to?

A. The sighing of the wind.

14. Is not *woe* too strong a word to be used in connection with *sighs*?

A. Not if we allow a little poetic license.

15. What does the second line do?

A. It gives a reason why the zephyr should not sigh.

16. What is the reason?

A. The fact that its home is among the flowers—it has a happy home.

17. In what form is this stated?

A. In that of an interrogative affirmation.

18. What do the two remaining lines of the stanza do?

A. They state another reason why the zephyr should not sigh.

19. What personification runs through the stanza?

A. That of the zephyr.

20. What words show the personification?

A. *Thy home* and *thy kiss*.

21. How is *home* used?

A. Metaphorically.

22. What does the third stanza do?

A. It gives another reason.

23. What is that reason?

A. The glorious realm that the zephyr possesses.

24. What is the office of *lo*?

A. To call the zephyr's attention to his realm.

25. What relation do the remaining lines of the stanza sustain to the first line?

A. They describe the realm mentioned in it.

26. Why would not *verdant* do as well as *stretching*?

A. *Stretching* is more in keeping with *outspread*.

27. Of what use is the last line?

A. It adds to the beauty of the mental image caused by the preceding lines.

28. Why is *head* in the singular, while *hill-tops* is plural?

A. *Heads* would not rhyme with *outspread*.

29. Has the poet a right to use a word inaccurately for the sake of a rhyme?

A. He has not.

30. The question why *head* is used instead of *heads* remains unanswered.

A. The hill-tops are taken collectively, and are thus personified; hence the plural is not required in the word referring to them.

31. Is the last line of the stanza figurative or literal?

A. Literal.

32. Does it awaken a mental image?

A. It does. Figures do not furnish all the imagery of the poet.

33. What do you find in the fourth stanza?

A. A continuation of the description of the landscape.

34. What is first mentioned?

A. The *full broad river*.

35. Why would not *deep* do as well as *full*?

A. It would not convey the idea the poet intended to convey. The water of a stream may be deep without filling its banks.

36. What are next mentioned?

A. The fresh and sweet fountains.

37. What is the meaning of *sweet* as here used?

A. Pure.

38. What connection between the third and fourth lines and the second line?

A. Those lines state what the fountains are adapted to do.

39. Why would not *burning* do as well as *mid-day*?

A. It is less special. *Mid-day* suggests the idea of time as well as of heat.

40. Give an analysis of the fifth stanza?

A. The first line is an apostrophe to the west wind; the second is a metaphorical description of it; the third and fourth lines contain a statement of what takes place when the wind is in season.

41. Why is it called *the wind of joy, and youth, and love*?

A. Because it prevails in the spring of the year, and there is an analogy between the spring-time of life and the spring-time of the year.

42. Why is the year said to be *new-wakened*?

A. Because the death-like slumber of winter is over.

43. What statement do you find in the last two lines?

A. A statement of what the sun does.

44. Point out the figures in those two lines.

A. The sun is personified; the *blue realm above* is metaphorical, it means the sky; *smooths a bright path* is metaphorical; there is personification in *when thou art here*.

45. What connection between a *bright path* and the last clause of the stanza?

A. The sky is usually clear when the west wind blows.

46. What do you find in the sixth stanza?

A. A continued statement of what takes place when the west wind prevails—in spring-time.

47. What mental images are awakened by this stanza?

A. Images of the bee, the ring-dove, and the unfledged bird.

48. Are these images poetical?

A. They are.

49. What is a poetical image?

A. A beautiful image.

50. What is a beautiful image?

A. It is the image of a beautiful thing.

51. Why is *in the shade* found in the second line?

A. Because the sound alluded to is never uttered by the dove except when it is in the shade.

52. What does the last stanza do?

A. It states an analogy between the west wind, as described by the poet, and the human race.

53. What is the analogy—in what respect are they alike?

A. The zephyr sighs and murmurs when it has no reason for so doing, and men do the same.

54. What are personified in the stanza?

A. The zephyr and Nature.

55. What words personify Nature?

A. *Face* and *smile*.

56. State the plan of the poem.

A. It opens by representing a person as listening to the sighing of the zephyr; he proceeds to remonstrate with the zephyr for sighing, and to give the reasons why it should not do so, and ends by comparing the conduct of the zephyr to the conduct of men.

57. Which is the most beautiful stanza in the poem?

GREEN RIVER.

WHEN breezes are soft and skies are fair,
I steal an hour from study and care,
And hie me away to the woodland scene,
Where wanders the stream with waters of
green,

- 5 As if the bright fringe of herbs on its brink
Had given their stain to the wave they drink;
And they, whose meadows it murmurs through,
Have named the stream from its own fair hue.

- Yet pure its waters—its shallows are bright
10 With colored pebbles and sparkles of light,
And clear the depths where its eddies play,
And dimples deepen and whirl away,
And the plane-tree's speckled arms o'ershoot
The swifter current that mines its root,
15 Through whose shifting leaves, as you walk
the hill,
The quivering glimmer of sun and rill
With a sudden flash on the eye is thrown,
Like the ray that streams from the diamond-
stone.

Oh, loveliest there the spring days come,

20 With blossoms, and birds, and wild bees' hum ;
The flowers of summer are fairest there,
And freshest the breath of the summer air ;
And sweetest the golden autumn day
In silence and sunshine glides away.

25 Yet fair as thou art, thou shunnest to glide,
Beautiful stream ! by the village-side ;
But windest away from haunts of men,
To quiet valley and shaded glen ;
And forest, and meadow, and slope of hill,
30 Around thee, are lonely, lovely, and still.
Lonely—save when, by thy rippling tides,
From thicket to thicket the angler glides ;
Or the simpler comes, with basket and book,
For herbs of power on thy banks to look ;
35 Or haply, some idle dreamer, like me,
To wander, and muse, and gaze on thee.
Still—save the chirp of birds that feed
On the river cherry and seedy reed,
And thy own wild music gushing out
40 With mellow murmur or fairy shout,
From dawn to the blush of another day,
Like traveller singing along his way.

That fairy music I never hear,
Nor gaze on those waters so green and clear,
45 And mark them winding away from sight,
Darkened with shade or flashing with light,

- While o'er them the vine to its thicket clings,
 And the zephyr stoops to freshen his wings,
 But I wish that fate had left me free
- 50 To wander these quiet haunts with thee,
 Till the eating cares of earth should depart,
 And the peace of the scene pass into my heart;
 And I envy thy stream, as it glides along,
 Through its beautiful banks in a trance of song.
- 55 Though forced to drudge for the dregs of
 men,
 And scrawl strange words with a barbarous pen,
 And mingle among the jostling crowd,
 Where the sons of strife are subtle and loud—
 I often come to this quiet place,
- 60 To breathe the airs that ruffle thy face,
 And gaze upon thee in silent dream,
 For in thy lonely and lovely stream
 An image of that calm life appears
- 65 That won my heart in my greener years.

-
1. What do the first two lines do?
 - A. They tell what the poet does, and when he does it.
 2. Why would not *take* do as well as *steal*?
 - A. It would not express the idea of the author.
 3. What does the third line do?
 - A. It tells where he goes.
 4. Would it be proper to use *hie me* in prose?

A. It would not. It belongs to the poetical vocabulary of the language.

5. What does the fourth line do?

A. It describes the woodland scene mentioned in the preceding line.

6. What is the office of the phrase *with waters of green*?

A. To describe the color of the water.

7. What do lines fifth and sixth contain?

A. A supposition respecting the cause of the color of the water.

8. What figure do you find in these lines?

A. Personification.

9. What do the seventh and eighth lines tell?

A. How the stream received its name.

10. What is the office of the clause in the seventh line?

A. To define *they*.

11. What is the meaning of *fair* in the eighth line?

A. Beautiful.

12. What is the meaning of *fair* in the first line of the poem?

A. Clear or free from clouds.

13. As the same word has different meanings, how can we tell what it means in a particular case?

A. From the context.

14. What does the poet next proceed to do?

A. To describe the stream.

15. What is the office of the conjunction *yet*?

A. To mark the supposed opposition between the color and the purity of the waters.

16. What is first mentioned?

A. The shallows, bright with *colored pebbles* and *sparkles of light*.

17. What two ideas are given by that line?

A. The colored pebbles seen through the clear water,

and the sparkles of light reflected from the irregular surface caused by the shallow places.

18. What is the next thing mentioned?

A. The *eddies* with their *dimples*.

19. How are the dimples described?

A. As deepening and whirling away.

20. Why are they mentioned in connection with eddies?

A. Because they are seen in connection with eddies.

21. Is the use of *dimples* here literal or figurative?

A. Figurative.

22. What is the literal meaning of *dimple*?

A. A small cavity or depression on the cheek or some part of the face.

23. What is next mentioned?

A. The *plane-tree*, with its root undermined by the stream.

24. Where did the poet get his ideas of the things above mentioned?

A. He saw the things.

25. Can we form distinct mental images of them all?

A. We can.

26. What is a mental image?

A. It is a certain state of mind which cannot be described.

27. What is the next thing mentioned?

A. The reflection, through the moving leaves, of the light from the water.

28. What is it compared to?

A. The light flashing from the diamond.

29. What follows the comparison?

A. A statement that the spring days are loveliest there.

30. What is the relation of the twentieth line to the preceding one?

A. It mentions the adjuncts of the day.

31. What do the next four lines contain?

A. Statements respecting the summer flowers, and the summer air, and the autumn day.

32. Which of these things is personified?

A. The summer air.

33. What is the next statement?

A. That the stream shunned the village.

34. What does the adversative *yet* imply?

A. That for a beautiful stream it pursued an unexpected course.

35. What truth is suggested by the analogy?

A. That beautiful persons do not hide their beauty.

36. Why is *windest* used?

A. To describe the course of the stream.

37. Could you not say *shaded* valley and quiet *glen*?

A. *Shaded* belongs more properly to *glen*, because a *glen* is a narrow valley, and more easily shaded.

38. How many mental images are awakened by the next line?

A. Three.

39. What is affirmed of *forest*, *meadow*, and *slope of hill*?

A. That they are *lonely*, *lovely*, and *still*.

40. What is the office of the next six lines?

A. To state the exceptions to their loneliness.

41. What are the exceptions mentioned?

A. Those of the *angler*, the *simpler*, and the *dreamer*.

42. Why does the angler glide from thicket to thicket?

A. Because the fish are found in the pools shaded by the thickets.

43. Why is *glides* the best word in this place?

A. Because it describes the cautious movements of the angler.

44. What is a *simpler*?

A. One who gathers medicinal herbs.

45. What is meant by *herbs of power*?

A. Herbs having power to cure diseases.

46. Is *dreamer* literal or figurative?

A. Figurative.

47. What is literally a dreamer?

A. One who dreams in his sleep.

48. What is meant by *dreamer* here?

A. He is described in the thirty-sixth line.

49. Why is *still* used?

A. It refers to the thirtieth line.

50. What is the office of the six lines beginning with *still*.

A. To state the exceptions to the stillness of meadow, forest, and slope of hill.

51. What exceptions are mentioned?

A. The chirp of birds, and the music of the stream.

52. Why is *chirp* used instead of *song*?

A. To express the peculiar sound made by the birds specified.

53. What two sounds are mentioned under the head of the music of the stream?

A. The *mellow murmur*, and *fairy shout*.

54. What is the difference between them?

A. The *mellow murmur* is the continuous sound made by the stream in passing over pebbles or obstructions. The *fairy shout* is an occasional sound made by a peculiar obstruction that does not produce a continuous sound. Sometimes the water strikes an obstacle so as to produce a sudden and interrupted sound.

55. What is the office of the forty-first line?

A. To express the continuity of the music?

56. What does the next line do?

A. It compares the brook to a traveller singing on his way.

57. Point out the words used metaphorically in the six lines just examined.

A. *Music, shout, blush.*

58. What does the writer next proceed to do?

A. To describe the effect of his visit to the river.

59. What is meant by *fairy music*?

A. The music of the stream.

60. In the renewed description, what two new ideas are introduced?

A. The overshadowing vine, and the zephyr stooping to freshen his wings.

61. Is *vine* personified?

A. Slightly by the word *clings*.

62. What mental image does the next line awaken?

A. That of a bird.

63. What allusion is found here?

A. An allusion to the fact that birds, especially swallows, strike the water with their wings.

64. What desire was awakened by the sights and sounds described?

A. The desire to wander with the stream.

65. What effect did the writer think would follow?

A. Freedom from care, and peace of mind.

66. What other feeling was awakened?

A. That of envy.

67. Is envy used literally?

A. It is not; it is used *poetically*.

68. What is meant by a *trance* of song?

A. A state of great enjoyment—ecstasy.

69. To what is allusion made in the next four lines?

A. To the practice of law.

70. What is the office of the remaining lines of the poem?

A. To tell what he did, and the reason for so doing.

71. What was the reason for visiting the scene?

A. It recalled the conception of life formed in his youth.

72. State the plan of the poem.

A. The poet designed to describe the river, presenting beautiful mental images by so doing, and to state the impressions made upon his own mind.

73. Which is the most beautiful line in the poem?

AUTUMN WOODS.

- 1 ERE, in the northern gale,
The summer tresses of the trees are gone,
The woods of autumn, all around our vale,
Have put their glory on.
- 2 The mountains that infold,
In their wide sweep, the colored landscape
round,
Seem groups of giant kings, in purple and
gold,
That guard the enchanted ground.
- 3 I roam the woods that crown
The upland, where the mingled splendors glow,
Where the gay company of trees look down
On the green fields below.
- 4 My steps are not alone
In these bright walks; the sweet southwest
at play
Flies, rustling, where the painted leaves are
strown
Along the winding way.

- 5 And far in heaven, the while,
The sun, that sends that gale to wander here,
Pours out on the fair earth his quiet smile—
The sweetest of the year.
- 6 Where now the solemn shade,
Verdure and gloom where many branches
 meet ;
So grateful, when the noon of summer made
The valleys sick with heat ?
- 7 Let in through all the trees
Come the strange rays ; the forest depths are
 bright,
Their sunny-colored foliage, in the breeze,
Twinkles, like beams of light.
- 8 The rivulet, late unseen,
Where bickering through the shrubs its waters
 run,
Shines with the image of its golden screen
And glimmerings of the sun.
- 9 But 'neath yon crimson tree,
Lover to listening maid might breathe his
 flame,
Nor mark, within its roseate canopy,
Her blush of maiden shame.

- 10 O Autumn! why so soon
Depart the hues that make thy forests glad,
Thy gentle wind and thy fair sunny noon,
And leave thee wild and sad!
- 11 Ah! 'twere a lot too blest
Forever in thy colored shades to stray;
Amid the kisses of the soft south-west
To rove and dream for aye;
- 12 And leave the vain low strife
That makes men mad—the tug for wealth and
power;
The passions and the cares that wither life,
And waste its little hour.
-

1. What is the office of the first two lines of the first stanza?

A. To state a circumstance of time.

2. What is the office of the next two lines?

A. To state what the woods did.

3. The stanza, then, tells what was done and when it was done. When was it done?

A. Before the summer tresses of the trees had gone.

4. What is meant by *summer tresses*?

A. Leaves.

5. How is the word *tresses* used?

A. Metaphorically.

6. What effect has this use of the word?

A. It personifies *trees*.

7. How does it do it?

A. By ascribing to them something which belongs to a living being.

8. Why is *northern gale* mentioned?

A. Because the cold north wind usually takes the leaves from the trees.

9. Where were the woods that had *put their glory on*?

A. On the hills.

10. How does that appear?

A. The woods were *all around the vale*.

11. What mental image is awakened?

A. That of a valley surrounded by hills.

12. What language is used in the last line?

A. Metaphorical language.

13. When are words said to be metaphorical.

A. When they are used in a sense differing from the literal or primary meaning.

14. Is *woods* personified?

A. The woods are spoken of as performing the act of a person—*putting on*.

15. What is meant by *putting their glory on*?

A. Having their leaves take the brilliant hues of autumn.

16. Is it implied that the leaves in the valley were still green?

A. It is, and with reason; for the frost turns the leaves on the hills before it turns those in the valleys.

17. What does the second stanza contain?

A. A comparison.

18. What is the comparison?

A. The mountains are compared to *giant kings*.

19. What mountains are compared to kings?

A. The mountains that infold the colored landscape.

20. Why is *infold* better than *surround*?

A. *Infold* has a more specific and personal meaning than *surround*.

21. Do not the words, *colored landscape*, imply that the trees in the valley were colored?

A. The word *round* turns the attention to the hill-sides.

22. What is the office of the phrase, *In their wide sweep*?

A. It gives an idea of the extent of the valley.

23. Why is *groups* used?

A. On account of the number of the mountain-peaks in view.

24. What figure in *purple and gold*?

A. Metaphor.

25. What is the phrase used to describe?

A. The appearance of the leaves.

26. What does the third stanza contain?

A. A statement of what the winter did.

27. What is meant by the *woods that crown the upland*?

A. The trees on the summits of the mountains.

28. What is meant by *mingled splendors*?

A. The different hues of the leaves.

29. What in this stanza is in keeping with our conceptions formed above as to the appearance of the valley?

A. The fields in the valley are called *green*.

30. What is the most striking line in this stanza?

A. The third line.

31. What figure in that line?

A. Personification.

32. What is the leading statement in the next stanza?

A. That the writer was not alone in his walk.

33. Why is *bright* used?

A. In view of the bright colors of the trees.

34. What does the remainder of the stanza do?

A. It describes his companion.

35. Who was his companion ?

A. The south-west wind.

36. Why is it called *sweet* ?

A. Because it is mild and pleasant.

37. How is it described ?

A. As at play with the leaves.

38. Why is *rustling* used ?

A. Because it made the leaves rustle.

39. What mental image is awakened by the last clause of the stanza ?

A. Of a winding path in the woods strewn with colored leaves.

40. Point out the figures found in the stanza.

A. In the case of *steps*, the act is put for the agent; this is termed metonymy. *South-west* is personified, *painted leaves* is a metaphor.

41. What is the office of the next stanza ?

A. To make a statement.

42. What is the statement ?

A. That the sun smiles on the earth.

43. What is the office of the first phrase in the stanza ?

A. To tell where the sun is.

44. What does *the while* refer to ?

A. To the time when the writer was walking in the woods.

45. What is the office of the parenthetical clause in the second line ?

A. To state that the sun sent the south-west wind.

46. Why is *pours* used ?

A. To express the abundant sunshine given.

47. What marks the personification of *sun* ?

A. The parenthetical clause, and *smile*.

48. What relation has the fourth line of the stanza to the third ?

A. It describes the *quiet smile*.

49. What does the next stanza do?

A. It asks a question.

50. What lines contain the question?

A. The first two.

51. What do the last two lines do?

A. They state facts in relation to the shade.

52. What relation has the second line to the first?

A. It describes the *shade* mentioned in the first.

53. What figure in the stanza?

A. Personification.

54. What does the next stanza do?

A. It describes the absence of the shade in the forest.

55. Why *strange rays*?

A. Because they had not been accustomed to enter there.

56. What is meant by *sunny-colored foliage*?

A. The colored foliage in the sunlight.

57. What is meant by *twinkles*?

A. The effect of the light reflected from the leaves as moved by the breeze.

58. What is meant by *like beams of light*?

A. As if they emitted rays.

59. What does the next stanza do?

A. It states another effect of the changed condition of the woods.

60. What is the statement?

A. That the rivulet reflects the image of the colored trees, and glimmers in the sun's rays.

61. Why *late unseen*?

A. In consequence of the deep shade before the frost came.

62. What does the second line do?

A. It describes the course of the rivulet.

63. Why is *bickering* used?

A. To describe the sound made by the running stream.

64. What is the office of the next stanza?

A. To state a supposition or a possibility.

65. What supposition?

A. That the lover might tell his love to a maiden under the tree, and not see her blushes.

66. Why not?

A. Because of the roseate hue reflected from the crimson leaves above.

67. What is the next stanza?

A. An address to Autumn.

68. What question is asked?

A. Why the colored leaves, and gentle wind, and fair sun, depart so soon.

69. Of what is the question an expression?

A. An expression of regret for their departure.

70. What relation has the next stanza to this?

A. It suggests a reason for the departure.

71. What is the reason?

A. That one would be too happy if this were not the case.

72. What word in the third line indicates the personification of the south-west?

A. *Kisses*.

73. What does the last stanza do?

A. It describes some of the consequences of a lot too blest.

74. What is meant by *mad*?

A. Insane.

75. Why is *tug* used?

A. To express the lowness of the strife.

76. What is meant by *withering life*?

A. Lessening its happiness, and making it what it ought not to be.

77. Why is *little hour* used?

A. To express the brevity of life.

THE SNOW-SHOWER.

STAND here by my side and turn, I pray,
On the lake below thy gentle eyes;
The clouds hang over it, heavy and gray,
And dark and silent the water lies;
And out of that frozen mist the snow
In wavering flakes begins to flow;
Flake after flake
They sink in the dark and silent lake.

See how in a living swarm they come
From the chambers beyond that misty veil;
Some hover awhile in air, and some
Rush prone from the sky like summer hail.
All, dropping swiftly or settling slow,
Meet, and are still in the depths below;
Flake after flake
Dissolved in the dark and silent lake.

Here delicate snow-stars, out of the cloud,
Come floating downward in airy play,
Like spangles dropped from the glistening crowd
That whiten by night the milky-way;

There broader and burlier masses fall ;
The sullen water buries them all—
Flake after flake—
All drowned in the dark and silent lake.

And some, as on tender wings they glide
From their chilly birth-cloud, dim and gray,
Are joined in their fall, and, side by side,
Come clinging along their unsteady way ;
As friend with friend, or husband with wife,
Makes hand in hand the passage of life ;
Each mated flake
Soon sinks in the dark and silent lake.

Lo ! while we are gazing, in swifter haste
Stream down the snows, till the air is white,
As, myriads by myriads madly chased,
They fling themselves from their shadowy height.
The fair, frail creatures of middle sky,
What speed they make, with their grave so nigh ;
Flake after flake,
To lie in the dark and silent lake !

I see in thy gentle eyes a tear ;
They turn to me in sorrowful thought ;
Thou thinkest of friends, the good and dear,
Who were for a time, and now are not ;

14. What figures in the second line?
15. What figures in the third and fourth lines?
16. What is the office of the phrase in the fifth line?
17. Is *lake* personified?
18. What statement in the first two lines of the third stanza?
19. What is the office of the third line?
20. What is the office of the fourth line?
21. What does the fifth line do?
22. What do the remaining lines do?
23. What relation have the seventh and eighth lines to the sixth?
24. Point out all the words used figuratively in this stanza.
25. Of what is the next stanza a continued description?
26. State the incident first mentioned.
27. What simile follows?
28. What figurative language in the first line?
29. Why *unsteady* way?
30. Is the sixth line literal or figurative?
31. What is the meaning of the line?
32. Why is the term *mated* used?
33. Would *mated* have been used, if the simile in the lines before it had not been used?
34. What is the office of the two phrases in the first line in the fifth stanza?
35. Why would not *rush* do as well as *stream*?
36. What relation have the third and fourth lines to the first two lines?
37. What is the office of the fifth line?
38. What is the remainder of the stanza?
39. What relation has the sixth stanza to what goes before?
4. It expresses an analogy suggested by the scene.

40. What is the analogy?
41. What figure in the fifth line?
42. What do the first two lines express?
43. The effect of a perception of the analogy.
44. What is stated in the first line of the seventh stanza?
45. What relation has the second line to the first?
46. What caused the gleam of blue?
47. What is the next fact stated?
48. And the next?
49. What is meant by the *host*?
50. What relation have the last two lines to the preceding one?

MARCH.

- 1 THE stormy March is come at last
With wind, and cloud, and changing skies :
I hear the rushing of the blast,
That through the snowy valley flies.
- 2 Ah, passing few are they who speak,
Wild, stormy month ! in praise of thee ;
Yet, though thy winds are loud and bleak,
Thou art a welcome month to me.
- 3 For thou, to northern lands, again
The glad and glorious sun dost bring,
And thou hast joined the gentle train
And wear'st the gentle name of Spring.
- 4 And, in thy reign of blast and storm,
Smiles many a long, bright, sunny day,
When the changed winds are soft and warm,
And heaven puts on the blue of May.
- 5 Then sing aloud the gushing rills
From winter's durance just set free,
And, brightly leaping down the hills,
Begin their journey to the sea.

- 6 The year's departing beauty hides
Of wintry storms the sullen threat ;
But in thy sternest frown abides
A look of kindly promise yet.
- 7 Thou bring'st the hope of those calm skies,
And that soft time of sunny showers,
When the wide bloom, on earth that lies,
Seems of a brighter world than ours.
-

1. What does the first line affirm ?
2. What is the office of the second line ?
3. What is the third line ?
4. What connection has the fourth with the third line ?
5. What do the first two lines of the second stanza contain ?
6. What is the meaning of *passing* ?
7. What figure in the second line ?
8. What is the office of *yet* ?
9. What relation has the third stanza to the last line of the second stanza ?
10. What two reasons are contained in the stanza ?
11. What is meant by bringing the sun to northern lands ?
12. What alliteration do you notice ?
13. Point out the words which are used figuratively.
14. What is the office of the first two lines of the fourth stanza ?
15. What relation have the last two to the first two lines ?
16. Which is the most striking line in the stanza ?

17. Is *heaven* personified?

18. What relation does the fifth stanza sustain to the fourth?

A. The relation of consequence or of effect.

19. State the effect.

20. What figurative language do you find in the stanza?

21. What is meant by the *year's departing beauty*?

22. What does the next line mean?

23. What contrast expressed between the first two and the last two lines? State it in literal language.

A. The pleasant days of autumn give no intimation of the coming storms of winter, but the roughest days of March give intimation of pleasant days to come.

24. What connection between the seventh stanza and the sixth?

A. The seventh is a continuation of the thought expressed in the last line of the sixth stanza.

25. What simile do you find in this stanza?

26. Which is the finest stanza in the poem?

THE EVENING WIND.

- 1 SPIRIT that breathest through my lattice, thou
That cool'st the twilight of the sultry day,
Gratefully flows thy freshness round my brow :
Thou hast been out upon the deep at play,
Riding all day the wild blue waves till now,
Roughening their crests, and scattering high
their spray
And swelling the white sail. I welcome thee
To the scorched land, thou wanderer of the
sea !
- 2 Nor I alone—a thousand bosoms round
Inhale thee in the fullness of delight ;
And languid forms rise up, and pulses bound
Livelier, at coming of the wind of night ;
And, languishing to hear thy grateful sound,
Lies the vast inland stretched beyond the
sight.
Go forth into the gathering shade ; go forth,
God's blessing breathed upon the fainting earth !

3 Go, rock the little wood-bird in his nest,
Curl the still waters, bright with stars, and
rouse

The wide old wood from his majestic rest,
Summoning from the innumerable boughs
The strange, deep harmonies that haunt his
breast :

Pleasant shall be thy way where meekly bows
The shutting flower, and darkling waters pass,
And where the o'ershadowing branches sweep
the grass.

4 The faint old man shall lean his silver head
To feel thee ; thou shalt kiss the child asleep,
And dry the moistened curls that overspread
His temples, while his breathing grows more
deep :

And they who stand about the sick man's bed,
Shall joy to listen to thy distant sweep,
And softly part his curtains to allow
Thy visit, grateful to his burning brow.

5 Go—but the circle of eternal change,
Which is the life of Nature, shall restore,
With sounds and scents from all thy mighty
range,

Thee to thy birthplace of the deep once more ;
Sweet odors in the sea-air, sweet and strange,
Shall tell the homesick mariner of the shore ;

And, listening to thy murmur, he shall deem
He hears the rustling leaf and running stream.

1. What figure in the first line?
2. What two defining statements are made?
3. What is the third line?
4. A statement.
4. What is the fourth line?
5. What relation have the fifth, sixth, and seventh lines to the fourth line?
6. Mention the things specified.
7. How is the term *riding* used?
8. How is *roughening* used?
9. How is *swelling* used?
10. Of what does the remaining part of the stanza consist?
11. Why is *scorched* used?
12. Why would not *parched* do as well?
13. Of what verb is *I* the subject in the second stanza?
14. With what part of the preceding stanza is this stanza connected?
15. What does it proceed to mention?
16. What is first mentioned?
17. Is *bosoms* figurative or literal?
18. What is next mentioned?
19. What figure is used?
20. What is the office of the phrase in the fourth line?
21. To what does the phrase in the fifth line belong?
22. Is *inland* personified?
23. What words show it?
24. Where is the poet supposed to be when he welcomes the wind?

25. What is the office of the seventh line?
26. What is the relation of the eighth line to the seventh?
27. Why is *fainting* used?
28. What connection between the third stanza and the second?
29. What is the first thing the wind is told to do?
30. Why *rock* instead of *sway*?
31. What analogy is suggested?
32. What is the next thing it is told to do?
33. What is meant by *curling the still waters*?
34. How were they bright with stars?
35. What is the next thing it is told to do?
36. What figure in the third line?
37. What relation have the fourth and fifth lines to what goes before?
38. What figures in the fourth line?
39. What statement in the first part of the sixth line?
40. What does *thy* refer to?
41. In how many places is it affirmed that his way should be pleasant?
42. Mention the first; the second; the third.
43. Is *flower* personified?
44. What is meant by *darkling*?
45. What does the fourth stanza consist of?
46. What is the first statement?
47. How is *silver* used?
48. What is the second statement?
49. What effect is mentioned as following the kiss?
50. What further effect is mentioned?
51. What is the next statement?
52. What connection has the seventh line with the sixth?
53. What is the office of the last phrase of the stanza?

54. What assertion is made in the first four lines of the fifth stanza?

55. What is meant by restoration to his birthplace?

56. What is mentioned as the cause of this restoration?

57. What is the office of the second line?

58. What is the office of the third line?

59. What relation have the fifth and sixth lines to the preceding lines?

60. Is *odors* personified?

61. What word personifies it?

62. What do the last two lines state?

1. The effect of the wind on the homesick mariner.

WAITING BY THE GATE.

- 1 BESIDE a massive gateway built up in years
gone by,
Upon whose top the clouds in eternal shadow
lie,
While streams the evening sunshine on quiet
wood and lea,
I stand and calmly wait till the hinges turn
for me.
- 2 The tree-tops faintly rustle beneath the breeze's
flight,
A soft and soothing sound, yet it whispers of
the night;
I hear the wood-thrush piping one mellow des-
cant more,
And scent the flowers that blow when the heat
of day is o'er.
- 3 Behold the portals open, and o'er the threshold,
now,
There steps a weary one with a pale and fur-
rowed brow;

His count of years is full, his allotted task is
wrought ;

He passes to his rest from a place that needs
him not.

4 In sadness then I ponder how quickly fleets
the hour

Of human strength and action, man's courage
and his power.

I muse while still the wood-thrush sings down
the golden day,

And as I look and listen the sadness wears
away.

5 Again the hinges turn, and a youth, departing,
throws

A look of longing backward, and sorrowfully
goes ;

A blooming maid, unbinding the roses from
her hair,

Moves mournfully away from amidst the young
and fair.

6 Oh glory of our race that so suddenly decays !

Oh crimson flush of morning that darkens as
we gaze !

Oh breath of summer blossoms that on the
restless air

Scatters a moment's sweetness, and flies we
know not where !

- 7 I grieve for life's bright promise, just shown
and then withdrawn ;
But still the sun shines round me ; the evening
bird sings on,
And I again am soothed, and, beside the ancient
gate,
In this soft evening sunlight, I calmly stand
and wait.
- 8 Once more the gates are opened ; an infant
group go out,
The sweet smile quenched forever, and stilled
the sprightly shout.
Oh frail, frail tree of Life, that upon the green-
sward strows
Its fair young buds unopened, with every wind
that blows !
9. So come from every region, so enter, side by
side,
The strong and faint of spirit, the meek and
men of pride.
Steps of earth's great and mighty, between
those pillars gray,
And prints of little feet, mark the dust along
the way..
- 10 And some approach the threshold whose looks
are blank with fear,
And some whose temples brighten with joy in
drawing near,

As if they saw dear faces, and caught the gracious eye
Of Him, the Sinless Teacher, who came for us
to die.

11 I mark the joy, the terror; yet these, within
my heart,
Can neither wake the dread nor the longing to
depart;
And, in the sunshine streaming on quiet wood
and lea,
I stand and calmly wait till the hinges turn
for me.

-
1. What is meant by the *gateway*?
 2. What does the second line do?
 3. What is the thought expressed by this figurative language?
 4. What does the third line express?
 5. What is the thought in this line?
 6. What is the fourth line?
 7. What is meant by the *hinges turning*?
 8. Is the second stanza to be understood literally or figuratively?
 9. What period of life is it intended to describe?
 10. To what do all the images it contains relate?
 11. What does the third stanza describe?
 12. Point out the figurative portions of the stanza.
 13. What connection has the fourth stanza with the third?

14. What does the fifth stanza do?
15. Point out the figurative expressions in the stanza.
16. What is meant by *unbinding the roses*?
17. What relation has the next stanza to the fifth?
18. What is the first line of the stanza?
19. Is it literal or figurative?
20. To what is life compared in the second line?
21. To what in the third and fourth lines?
22. What statement in the first line of the seventh stanza?
23. Are the remaining lines figurative or literal?
24. Point out the figurative expressions, and give the thoughts in literal language.
25. What is the office of the first two lines of the eighth stanza?
26. What is the office of the last two?
27. What figures in these lines?
28. What name do you give to the forms of expression in the second line of the ninth stanza?
29. Is the line figurative?
30. What figures in the last two lines? Change the figurative into literal language.
31. What does the first line of the tenth stanza tell?
32. What does the second line?
33. What relation have the last two lines to the second line?
34. What is the office of the first clause of the eleventh stanza?
35. What is the office of *yet*?
36. What thought do the last two lines express?

THE TIDES.

- 1 THE moon is at her full, and, riding high,
Floods the calm fields with light.
The airs that hover in the summer sky
Are all asleep to-night.
- 2 There comes no voice from the great woodlands
round
That murmured all the day ;
Beneath the shadow of their boughs the ground
Is not more still than they. .
- 3 But ever heaves and moans the restless Deep ;
His rising tides I hear,
Afar I see the glimmering billows leap ;
I see them breaking near.
- 4 Each wave springs upward, climbing toward
the fair
Pure light that sits on high—
Springs eagerly, and faintly sinks, to where
The mother waters lie.

- 5 Upward again it swells ; the moonbeams show
 Again its glimmering crest ;
 Again it feels the fatal weight below,
 And sinks, but not to rest.
- 6 Again and yet again ; until the Deep
 Recalls his brood of waves ;
 And, with a sullen moan, abashed, they creep
 Back to his inner caves.
- 7 Brief respite ! they shall rush from that recess
 With noise and tumult soon,
 And fling themselves, with unavailing stress,
 Up toward the placid moon.
- 8 O restless Sea, that, in thy prison here,
 Dost struggle and complain ;
 Through the slow centuries yearning to be
 near
 To that fair orb in vain ;
- 9 The glorious source of light and heat must
 warm
 Thy billows from on high,
 And change them to the cloudy trains that
 form
 The curtains of the sky.

- 10 Then only may they leave the waste of brine
 In which they welter here,
 And rise above the hills of earth, and shine
 In a serener sphere.
-

1. What is the first statement ?
2. Is it literal, or figurative ?
3. Is *riding* figurative ?
4. What figure ?
5. Is *floods* literal ?
6. What do the last two lines of the stanza contain ?
7. What figures in these lines ?
8. What is the office of the first two lines of the second stanza ?
9. What personification in these lines ?
10. What comparison in the last two lines ?
11. What connection has this stanza with the preceding one ?
12. What relation does the third stanza sustain to the second ?
 - A. The relation of contrast.
13. What was affirmed of the woods ?
14. What is affirmed of the deep ?
15. Is *deep* personified ?
16. What words indicate it ?
17. What connection has the second line with the first ?
18. What do the two remaining lines of the stanza contain ?
19. What does *glimmering* express ?
20. What personification do you find ?
21. What does the fourth stanza do ?
 - A. It gives a continued description of the *restless deep*.

22. What words are used metaphorically in the first line ?

23. What is meant by the *fair pure light* ?

24. Why the repetition of *springs* in the third line ?

A. It aids us to form a more perfect mental image of the scene described.

25. What is meant by *the mother waters* ?

26. What does the next stanza contain ?

27. What does *it* refer to ?

28. Why *swells* instead of *springs* ?

29. What is meant by *crest* ?

30. What was the *fatal weight* ?

31. What is the connecting phrase between this and the next stanza ?

32. What ellipsis in connection with the first phrase ?

33. What is the meaning of the next clause ?

34. Why is the word *brood* used ?

35. Of what are the last two lines a description ?

A. Of the falling of the tide.

36. What words indicate personification ?

37. What does the next stanza describe ?

38. What does *they* refer to ?

39. What does the second line tell ?

40. What terms have been used above to express the act here expressed by *fling themselves* ?

41. Point out the expressions corresponding to *unavailing stress*.

42. Are these different terms used merely for the sake of variety ?

A. Each calls up a somewhat different mental image of what actually takes place.

43. What does the next stanza contain ?

44. How is the sea represented ?

45. What does the next stanza tell ?

- A. How the yearning can be gratified.
46. What is the *glorious source of light and heat*?
47. What must he do?
48. How is the process of evaporation and cloud-forming expressed by the poet?
49. What, in the last stanza, does *they* refer to?
50. What is meant by the *waste of brine*?
51. What distinction between the *billow* and the *brine*?
52. What is meant by *weltering*?
53. What is meant by *shining in a serenest sphere*?
54. Which is the most beautiful and original figure in the poem?

THE GLADNESS OF NATURE.

- 1 Is this a time to be cloudy and sad,
When our mother Nature laughs around ;
When even the deep blue heavens look glad,
And gladness breathes from the blossoming
ground ?
- 2 There are notes of joy from the hang-bird and
wren,
And the gossip of swallows through all the
sky ;
The ground-squirrel gayly chirps by his den,
And the wilding bee hums merrily by.
- 3 The clouds are at play in the azure space,
And their shadows at play on the bright green
vale,
And here they stretch to the frolic chase,
And there they roll on the easy gale.

- 4 There's a dance of leaves in that aspen bower,
 There's a titter of winds in that beechen tree,
 There's a smile on the fruit, and a smile on the
 flower,
 And a laugh from the brook that runs to the
 sea.
- 5 And look at the broad-faced sun, how he smiles
 On the dewy earth that smiles in his ray,
 On the leaping waters and gay young isles;
 Ay, look, and he'll smile thy gloom away.
-

1. What does the first line do?
2. What kind of a question?
- A. It is an interrogative affirmation. It affirms that
 it is not a time to be sad.
3. Why is it not a time to be sad? What three reasons
 are given in the stanza?
4. What is the meaning of *cloudy* in the first line?
5. What figure in the second line?
6. What figure in the third line?
7. What figure in the fourth line?
8. Which case of personification is the strongest?
9. What does the poet proceed to do in the remaining
 stanzas of the poem?
10. How many mental images are awakened by the
 second stanza?
11. What is meant by *gossip*?
12. Did you ever hear the ground squirrel *chirp*?
13. What is meant by *wilding*?

14. Is it authorized in prose?
15. What does the next stanza describe?
16. What is mentioned in the first line?
17. What in the second?
18. What relation have the third and fourth lines to the first line?
19. What figure in the first line?
20. What in the second line?
21. Why is *stretch* used?
22. What kind of wind is indicated in this line?
23. What kind is mentioned in the next line?
24. What figure do you find in the first line of the fourth stanza?
25. What in the second?
26. What in the third?
27. What in the fourth?
28. What is expressed by *dance*?
29. What is expressed by *titter*?
30. What is expressed by *laugh*?
31. What is the office of the first line of the next stanza?
32. What terms indicate the personification?
33. What is mentioned in the second line?
34. What in the third line?
35. With what is the fourth line connected?
36. By what relation?
- A. That of consequence.

THE THIRD OF NOVEMBER, 1861.

- 1 SOFTLY breathes the west-wind beside the ruddy
forest,
Taking leaf by leaf from the branches where
he flies.
Sweetly streams the sunshine, this third day of
November,
Through the golden haze of the quiet autumn
skies.
- 2 Tenderly the season has spared the grassy mead-
ows,
Spared the petted flowers that the old world
gave the new,
Spared the autumn-rose and the garden's group
of pansies;
Late-blown dandelions and periwinkles blue.
- 3 On my cornice linger the ripe black grapes un-
gathered ;
Children fill the groves with the echoes of
their glee,

Gathering tawny chestnuts, and shouting when
beside them
Drops the heavy fruit of the tall black-wal-
nut tree.

4 Glorious are the woods in their latest gold and
crimson,
Yet our full-leaved willows are in their fresh-
est green.
Such a kindly autumn, so mercifully dealing
With the growths of summer, I never yet
have seen.

5 Like this kindly season, may life's decline come
o'er me ;
Past is manhood's summer, the frosty months
are here ;
Yet be genial airs and a pleasant sunshine left
me,
Leaf, and fruit, and blossom, to mark the clos-
ing year.

6 Dreary is the time when the flowers of earth
are withered ;
Dreary is the time when the woodland leaves
are cast,
When, upon the hillside, all hardened into iron,
Howling, like a wolf, flies the famished north-
ern blast.

7 Dreary are the years when the eye can look no
longer

With delight on nature, or hope on human
kind;

Oh, may those that whiten my temples, as they
pass me,

Leave the heart unfrozen, and spare the cheer-
ful mind!

-
1. What statement is made in the first line?
 2. What is the relation of the second line to the first?
 3. What is asserted in the third and fourth lines of this stanza?
 4. Why not say *taking the leaves*, instead of *leaf by leaf*?
 5. Is *flies* in keeping with the conception awakened by *softly breathes*?
 6. What figure in the first line?
 7. Is *sunshine* used figuratively?
 8. Why is *sweetly* better than *brightly*?
 9. What is the office of the first line of the second stanza?
 10. What relation have the three following lines to the first line?
 11. What is meant by *sparing* the grassy meadows?
 12. What flowers are mentioned in the second line?
 13. How many mental images does the stanza awaken in the mind?
 14. What is stated in the first line of the third stanza?
 15. What personification in the line?
 16. What is stated in the second line?

17. What connection have the third and fourth lines with the second line?

18. Why is *tawny* used?

19. Translate the first line of the fourth stanza into literal language.

20. What is the office of *yet*?

21. Why not use *and*?

22. What do the last two lines do?

23. What figure in the third line?

24. What is meant by the *growths of summer*?

25. What is the office of the first line in the fifth stanza?

26. What simile does it contain?

27. What does the second line do?

28. Point out the figures in this line.

29. What do the last two lines express?

30. Are these two lines wholly figurative?

31. Translate them into literal language.

32. What does the sixth stanza consist of?

33. What is the first statement?

34. What is the second?

35. What relation have the last two lines of the stanza to the preceding ones?

36. Point out the figures in the third and fourth lines.

37. What relation have the first two lines of the seventh stanza to the sixth?

38. What do the last two lines express?

39. Translate them into literal language.

SUMMER WIND.

It is a sultry day ; the sun has drunk
The dew that lay upon the morning grass ;
There is no rustling in the lofty elm
That canopies my dwelling, and its shade
5 Scarce cools me. All is silent, save the faint
And interrupted murmur of the bee,
Settling on the sick flowers, and then again
Instantly on the wing. The plants around
Feel the too potent fervors : the tall maize
10 Rolls up its long green leaves ; the clover
 droops
Its tender foliage, and declines its blooms.
But far in the fierce sunshine tower the hills,
With all their growth of woods, silent and
 stern,
As if the scorching heat and dazzling light
15 Were but an element they loved. Bright
 clouds,
Motionless pillars of the brazen heaven,—

- Their bases on the mountains—their white tops
Shining in the far ether—fire the air
With a reflected radiance, and make turn
20 The gazer's eye away. For me, I lie
Languidly in the shade, where the thick turf,
Yet virgin from the kisses of the sun,
Retains some freshness, and I woo the wind
That still delays his coming. Why so slow,
25 Gentle and voluble spirit of the air?
Oh, come and breathe upon the fainting earth
Coolness and life. Is it that in his caves
He hears me? See, on yonder woody ridge,
The pine is bending his proud top, and now
30 Among the nearer groves, chestnut and oak
Are tossing their green boughs about. He
comes,
Lo, where the grassy meadow runs in waves!
The deep distressful silence of the scene
Breaks up with mingling of unnumbered
sounds
35 And universal motion. He is come,
Shaking a shower of blossoms from the shrubs,
And bearing on their fragrance; and he
brings
Music of birds, and rustling of young boughs,
And sound of swaying branches, and the
voice
40 Of distant waterfalls. All the green herbs
Are stirring in his breath; a thousand flowers,

By the road-side and the borders of the brook,
Nod gayly to each other; glossy leaves
Are twinkling in the sun, as if the dew
45 Were on them yet, and silver waters break
Into small waves and sparkle as he comes.

1. What is the first clause?
2. What relation has the remainder of the sentence to this statement?
3. What is the first thing mentioned as explanatory?
4. What is the second thing mentioned?
5. What is the third thing?
6. Is the first clause figurative or literal?
7. What figure in the next clause?
8. What is meant by *morning grass*?
9. Is the next clause figurative?
10. What is meant by *canopies*?
11. How many mental images are produced by this sentence?
12. What is the office of the next sentence?
13. What is the statement?
14. What is the exception to it?
15. Why *interrupted murmur*?
16. Why are the flowers called *sick* flowers?
17. What is the office of the first clause of the next sentence?
18. What relation to it have the two following clauses?
19. Are the statements about the *maize* and the *clover* correct?
20. What distinction is stated respecting the effect of the heat on the *foliage* and the *blooms* of the clover?

21. Would it be proper to use, in prose, *blooms* for *blossom*?

22. What is the office of the adversative *but*?

23. What mental image is produced by the sentence?

24. What effect do the words *silent* and *stern* have?

25. What other word indicates personification?

26. What is the subject, and what the predicate, of the next sentence?

27. What relation have *motionless pillars* to *bright clouds*?

28. Why is *brazen* used?

29. What is the office of the next two phrases?

30. What is meant by *firing the air*?

31. How did they make the gazer turn away his eye?

32. What mental image is produced by the next sentence?

33. What two statements are made?

34. How is the first modified?

35. What is meant by *yet virgin from the kisses of the sun*?

36. How is the second statement modified?

37. What is the next sentence?

38. What connection has it with the preceding sentence?

39. What is the meaning of *voluble*?

40. What figure in this line?

41. What is the next sentence?

42. What two things are personified in the sentence?

43. What is the next sentence?

44. What relation to it has the succeeding sentence?

45. Why does the writer speak of the pine as bending its top?

46. Why *proud* top?

47. What is the next indication of the coming of the wind?
48. What is the next?
49. What is meant by the meadow's *running in waves*?
50. What is the next statement?
51. What is the office of the next sentence?
52. Mention in order the things he does.
53. Does the wind create the *voice of the waterfalls*?
54. What relation has the next sentence to the preceding one?
55. What personification in the first clause?
56. What personification in the second clause?
57. What comparison in the next clause?
58. What word is used metaphorically in the last part of the sentence?

THE FUTURE LIFE.

- 1 How shall I know thee in the sphere which keeps
The disembodied spirits of the dead,
When all of thee that time could wither sleeps
And perishes among the dust we tread ?
- 2 For I shall feel the sting of ceaseless pain
If there I meet thy gentle presence not ;
Nor hear the voice I love, nor read again
In thy serenest eyes the tender thought.
- 3 Will not thy own meek heart demand me there ?
That heart whose fondest throbs to me were
given ?
My name on earth was ever in thy prayer,
And wilt thou never utter it in heaven ?
- 4 In meadows fanned by heaven's life-breathing
wind,
In the resplendence of that glorious sphere,
And larger movements of the unfettered mind,
Wilt thou forget the love that joined us here ?

- 5 The love that lived through all the stormy past,
And meekly with my harsher nature bore,
And deeper grew, and tenderer to the last,
Shall it expire with life, and be no more?
- 6 A happier lot than mine, and larger light,
Await thee there; for thou hast bowed thy will
In cheerful homage to the rule of right,
And lovest all, and renderest good for ill.
- 7 For me, the sordid cares in which I dwell,
Shrink and consume my heart, as heat the
scroll;
And wrath has left its scar—that fire of hell
Has left its frightful scar upon my soul.
- 8 Yet though thou wear'st the glory of the sky,
Wilt thou not keep the same beloved name,
The same fair thoughtful brow, and gentle eye,
Lovelier in heaven's sweet climate, yet the
same?
- 9 Shalt thou not teach me, in that calmer home,
The wisdom that I learned so ill in this—
The wisdom which is love—till I become
Thy fit companion in that land of bliss?

-
1. With what question does the poem open?
 2. What is mentioned as being in the way of recognition?

3. The second stanza contains a condition and a consequence. What is the condition?

4. What the consequence?

5. What relation have the third and fourth lines to the second line?

6. What part of the stanza is figurative?

7. What does the first line in the third stanza do?

8. What connection has the second line with the first?

9. What do the third and fourth lines contain?

10. What place is described in the first two lines of the fourth stanza?

11. What does the third line refer to?

12. What question follows?

13. With what word in this stanza is the next stanza connected?

14. What does the stanza describe?

15. What question is asked?

16. What personification in the stanza?

17. What statement is made at the beginning of the sixth stanza?

18. What reason is given for the statement?

19. What does the seventh stanza consist of?

20. What is the first statement?

21. Are *shrink* and *consume* figurative or literal?

22. What do they mean?

23. What comparison is made?

24. What is the second statement?

25. What figurative terms does it contain?

26. What is meant by a *scar* upon the *soul*?

27. What is meant by wearing the *glory of the sky*?

28. What question in the second line?

29. What do you find in the third line?

30. What is the office of the fourth line?

31. What is contained in the last stanza?

32. What is the poem characterized by?

THE STREAM OF LIFE.

- 1 Oh silvery streamlet of the fields,
That flowest full and free !
For thee the rains of spring return,
The summer dews for thee ;
And when thy latest blossoms die
In autumn's chilly showers,
The winter fountains gush for thee,
Till May brings back the flowers.
- 2 Oh Stream of Life ! the violet springs
But once beside thy bed ;
But one brief summer, on thy path,
The dews of heaven are shed.
Thy parent fountains shrink away,
And close their crystal veins,
And where thy glittering current flowed
The dust alone remains.
-

1. What is addressed in the first line ?
2. What is the office of the second line ?
3. What do the two following lines contain ?

4. Tell what is the office of the four remaining lines of the stanza.

5. Point out the figurative language of the stanza.

6. What do you find at the beginning of the second stanza?

7. What assertion follows?

8. Change the metaphorical into literal language.

9. Do the same with the next two lines.

10. Translate the remaining lines of the stanza into literal language.

11. What is the plan of the poem?

AN INVITATION TO THE COUNTRY.

- 1 ALREADY, close by our summer dwelling,
The Easter sparrow repeats her song ;
A merry warbler, she chides the blossoms—
The idle blossoms that sleep so long.
- 2 The bluebird chants, from the elm's long
branches,
A hymn to welcome the budding year.
The south wind wanders from field to forest,
And softly whispers, " The Spring is here."
- 3 Come, daughter mine, from the gloomy city,
Before those lays from the elm have ceased ;
The violet breathes, by our door, as sweetly
As in the air of her native East.
- 4 Though many a flower in the wood is waking,
The daffodil is our doorside queen ;
She pushes upward the sward already,
To spot with sunshine the early green.

- 5 No lays so joyous as these are warbled
 From wiry prison in maiden's bower;
 No pampered bloom of the greenhouse
 chamber
 Has half the charm of the lawn's first flower.
- 6 Yet these sweet sounds of the early season,
 And these fair sights of its sunny days
 Are only sweet when we fondly listen,
 And only fair when we fondly gaze.
- 7 There is no glory in star or blossom
 Till looked upon by a loving eye;
 There is no fragrance in April breezes
 Till breathed with joy as they wander by.
- 8 Come, Julia dear, for the sprouting willows,
 The opening flowers, and the gleaming
 brooks,
 And hollows, green in the sun, are waiting
 Their dower of beauty from thy glad looks.

-
1. Of what does the first stanza consist?
 2. What does *already* express?
 3. What does the phrase in the first line express?
 4. Why is *Easter* used?
 5. Why is *repeats* used?
 6. What does the phrase beginning the third line describe?
 7. What is she represented as doing?

8. What relation has the fourth line to the third?
9. Of what does the second stanza consist?
10. What two statements are made?
11. Why are *long* branches mentioned?
12. Is *hymn* figurative or literal?
13. What figure is in the second statement?
14. What words indicate the personification?
15. What does the first line of the third stanza contain?
16. Why is *gloomy* used?
17. What do the remaining three lines contain?
 - A. Reasons for accepting the invitation.
18. Why is the expression *native East* used?
19. What is meant by a flower's waking?
20. What figure is used in the first line?
21. What figure is used in the second line?
22. Why is the *daffodil* said to push up the sward?
23. What is the meaning of the fourth line?
24. What does the fifth stanza affirm?
25. What is meant by *wiry prison*?
26. What is meant by *pampered bloom*?
27. What does the sixth stanza affirm?
28. To what line in the stanza does the third line relate?
29. To what the fourth?
30. What is the condition of seeing *glory* in star or blossom?
31. What is the condition of perceiving the *fragrance* of the breeze?
 32. What figure is in the fourth line?
 33. Of what does the last stanza consist?
 - A. Of a request and the reason for complying with it.
 34. What is the reason?
 35. What is meant by the last line?
 36. What is the connection between this stanza and the seventh?

THE CROWDED STREET.

- 1 LET me move slowly through the street,
Filled with an ever-shifting train,
Amid the sound of steps that beat
The murmuring walks like autumn rain.
- 2 How fast the flitting figures come !
The mild, the fierce, the stony face ;
Some bright with thoughtless smiles, and some
Where secret tears have left their trace.
- 3 They pass—to toil, to strife, to rest ;
To halls in which the feast is spread ;
To chambers where the funeral guest
In silence sits beside the dead.
- 4 And some to happy homes repair,
Where children, pressing cheek to cheek,
With mute caresses shall declare
The tenderness they cannot speak.
- 5 And some, who walk in calmness here,
Shall shudder as they reach the door
Where one who made their dwelling dear,
Its flower, its light, is seen no more.

- 6 Youth, with pale cheek and slender frame,
And dreams of greatness in thine eye!
Go'st thou to build an early name,
Or early in the task to die?
- 7 Keen son of trade, with eager brow!
Who is now fluttering in thy snare?
Thy golden fortunes, tower they now,
Or melt the glittering spires in air?
- 8 Who of this crowd to-night shall tread
The dance till daylight gleam again?
Who sorrow o'er the untimely dead?
Who writhe in throes of mortal pain?
- 9 Some, famine-struck, shall think how long
The cold dark hours, how slow the light;
And some, who flaunt amid the throng,
Shall hide in dens of shame to-night.
- 10 Each, where his tasks or pleasures call,
They pass, and heed each other not.
There is who heeds, who holds them all,
In his large love and boundless thought.
- 11 These struggling tides of life that seem
In wayward, aimless course to tend,
Are eddies of the mighty stream
That rolls to its appointed end.

1. What remark is in the first line?
2. What is the office of the second line?
3. Why is *ever-shifting* better than *ever-passing*?
4. With what is the first part of the third line connected in thought?
5. What is the office of the remaining part of the stanza?
6. Why does the poet describe the walks as *murmuring*?
7. What is the first line of the second stanza?
8. What relation has the second line to the first?
9. What is the office of the next two lines?
10. What does the third stanza do?
11. What two mental images are produced?
12. What does the fourth stanza do? or, of what is the fourth stanza a continuation?
13. What image does it awaken?
14. What does the fifth stanza describe?
15. Of what does the sixth stanza consist?
16. What do the first two lines describe?
17. What two questions are asked?
18. Who is addressed in the next stanza?
19. What is the office of the second phrase in the first line?
20. What is the meaning of the first question?
21. What two questions are asked in the last two lines?
22. Is the language figurative or literal?
23. What conception had the poet in his mind when he spoke of a fortune's *towering*?
24. Why are *glittering spires* spoken of?
25. Of what does the eighth stanza consist?
26. What three classes of persons are alluded to?
27. What is the force of the word *untimely*?
28. Of what is the ninth stanza composed?

29. What is the first statement?
30. What is the second statement?
31. What is the term *flaunt* used to express?
32. Of how many statements is the next stanza composed?
33. What is the first?
34. What is the second statement?
35. Who is referred to in the second statement?
36. Of what does the last stanza consist?
37. What is the meaning of the statement?

THE DEATH OF THE FLOWERS.

- 1 THE melancholy days are come, the saddest of
the year,
Of wailing winds, and naked woods, and mead-
ows brown and sere.
Heaped in the hollows of the grove, the autumn
leaves lie dead ;
They rustle to the eddying gust, and to the rab-
bit's tread.
The robin and the wren are flown, and from the
shrubs the jay,
And from the wood-top calls the crow through
all the gloomy day.
- 2 Where are the flowers, the fair young flowers,
that lately sprang and stood
In brighter light, and softer airs, a beauteous
sisterhood ?
Alas ! they all are in their graves, the gentle
race of flowers
Are lying in their lowly beds, with the fair and
good of ours.

The rain is falling where they lie, but the cold
November rain
Calls not from out the gloomy earth the lovely
ones again.

3 The wind-flower and the violet, they perished
long ago,
And the brier-rose and the orchis died amid the
summer glow ;
But on the hill the golden-rod, and the aster in
the wood,
And the yellow sunflower by the brook in
autumn beauty stood,
Till fell the frost from the clear, cold heaven, as
falls the plague on men,
And the brightness of their smile was gone,
from upland, glade, and glen.

4 And now, when comes the calm, mild day, as
still such days will come,
To call the squirrel and the bee from out their
winter home ;
When the sound of dropping nuts is heard,
though all the trees are still,
And twinkle in the smoky light the waters of
the rill,
The south wind searches for the flowers whose
fragrance late he bore,
And sighs to find them in the wood and by the
stream no more.

- 5 And then I think of one who in her youthful
 beauty died,
The fair, meek blossom that grew up and faded
 by my side :
In the cold, moist earth we laid her, when the
 forests cast the leaf,
And we wept that one so lovely should have a
 life so brief :
Yet not unmeet it was that one, like that young
 friend of ours,
So gentle and so beautiful, should perish with
 the flowers.
-

1. What do you first meet with in this poem ?
2. What relation has the last half of the first line to the first half ?
3. What is the office of the second line ?
4. What relation has the third line to the first clause of the stanza ?
5. What relation has the fourth line to the third ?
6. Why is the word *eddyng* used ?
7. What is the office of the fifth and sixth lines ?
8. Why are *shrubs* mentioned in connection with the *jay* ?
9. What do the first two lines of the second stanza do ?
10. With what are the phrases in the second line connected ?
11. To what does *a beauteous sisterhood* relate ?
12. What do the third and fourth lines do ?
13. What relation has the second statement to the first ?

14. What figure do you find in these lines?
15. What is the office of the fifth and sixth lines?
16. What is the office of *but*?
17. Is *rain* personified?
18. Is *earth* personified?
19. Of what is the third stanza a continuation?
20. Which are the most striking lines in this stanza?
21. What figure is in these lines?
22. What is the difference between *glade* and *glen*?
23. What does the fourth stanza do?
24. What poetical incidents are mentioned?
25. What bold personification in this stanza?
26. What is the wind represented as doing?
27. What is the office of the sixth stanza?
28. What is the analogy?
29. What relation has the second line to the first?
30. What relation has the last part of the third line to the first part?
31. What is the office of the fourth line?
32. What is the office of the last two lines?
33. Point out the most beautiful lines in the poem.

THE RETURN OF YOUTH.

- 1 My friend, thou sorrowest for thy golden prime,
For thy fair youthful years too swift of flight ;
Thou musest, with wet eyes, upon the time
Of cheerful hopes that filled the world with
light,—
Years when thy heart was bold, thy hand was
strong,
And quick the thought that moved thy
tongue to speak,
And willing faith was thine, and scorn of wrong
Summoned the sudden crimson to thy cheek.
- 2 Thou lookest forward on the coming days,
Shuddering to feel their shadow o'er thee
creep ;
A path, thick-set with changes and decays,
Slopes downward to the place of common
sleep ;

And they who walked with thee in life's first
stage,

Leave one by one thy side, and, waiting near,
Thou seest the sad companions of thy age—
Dull love of rest, and weariness and fear.

3 Yet grieve thou not, nor think thy youth is
gone,

Nor deem that glorious season e'er could die.
Thy pleasant youth, a little while withdrawn,
Waits on the horizon of a brighter sky ;
Waits, like the morn, that folds her wing and
hides,

Till the slow stars bring back her dawning
hour ;
Waits, like the vanished spring, that slumbering
bides

Her own sweet time to waken bud and
flower.

4 There shall he welcome thee, when thou shalt
stand

On his bright morning hills, with smiles more
sweet

Than when at first he took thee by the hand,
Through the fair earth to lead thy tender
feet.

He shall bring back, but brighter, broader still,
Life's early glory to thine eyes again,
Shall clothe thy spirit with new strength, and
fill
Thy leaping heart with warmer love than
then.

- 5 Hast thou not glimpses, in the twilight here,
Of mountains where immortal morn prevails?
Comes there not, through the silence, to thine
ear
A gentle rustling of the morning gales ;
A murmur, wafted from that glorious shore,
Of streams that water banks forever fair,
And voices of the loved ones gone before,
More musical in that celestial air ?
-

1. What is the first line ?
2. What relation has the second line to the first ?
3. What statement in the third and fourth lines ?
4. What is the office of the phrase in the third line ?
5. What is the office of the clause in the latter part of the fourth line ?
6. What is the office of the remaining lines of the stanza ?
7. What facts are mentioned in the description of those years ?
8. What is meant by *willing faith* ?
9. What is the act described in the last line ?

10. What is the meaning of the second line in the second stanza?

11. What is the office of the next two lines?

12. Is the language figurative, or literal?

13. What is meant by *common sleep*?

14. Who are meant in the next line?

15. What is meant by *leaving thy side*?

16. To what does *waiting near* belong?

17. What are called companions of age? and why?

18. What is the office of the third stanza?

19. What reasons are given for not grieving?

20. What personification is in the third and fourth lines?

21. What implied comparison?

22. What expressed comparison is there in the next line?

23. Is *morn* personified?

24. How does it appear?

25. What implied comparison is there in *folds her wing*?

26. Point out the comparison in the seventh line.

27. What is the point of comparison?

28. What word indicates personification?

29. What is the office of the fourth stanza?

30. What is the subject?

31. What is meant by *standing on his bright hills*?

32. What is the force of the word *morning*?

33. What is meant by the remaining parts of the sentence?

34. What is meant by the fifth and sixth lines?

35. What do the first two lines of the fifth stanza do?

36. What is the meaning of the question?

37. What is the meaning of *the twilight here*?

38. What other question is there in the stanza?

39. What is the meaning of the question?

THE HURRICANE.

- 1 LORD of the winds! I feel thee nigh,
I know thy breath in the burning sky!
And I wait, with a thrill in every vein,
For the coming of the hurricane!
- 2 And lo! on the wing of the heavy gales,
Through the boundless arch of heaven he sails;
Silent and slow, and terribly strong,
The mighty shadow is borne along,
Like the dark eternity to come;
While the world below, dismayed and dumb,
Through the calm of the thick hot atmosphere
Looks up at its gloomy folds with fear.
- 3 They darken fast; and the golden blaze
Of the sun is quenched in the lurid haze,
And he sends through the shade a funeral ray—
A glare that is neither night nor day,
A beam that touches, with hues of death,
The clouds above and the earth beneath.

To its covert glides the silent bird,
While the hurricane's distant voice is heard
Uplifted among the mountains round,
And the forests hear and answer the sound.

4 He is come ! he is come ! do ye not behold
His ample robes on the wind unrolled ?
Giant of air ! we bid thee hail !—
How his gray skirts toss in the whirling gale ;
How his huge and writhing arms are bent,
To clasp the zone of the firmament,
And fold at length, in their dark embrace,
From mountain to mountain the visible space.

5 Darker—still darker ! the whirlwinds bear
The dust of the plains to the middle air :
And hark to the crashing, long and loud,
Of the chariot of God in the thunder-cloud !
You may trace its path by the flashes that start
From the rapid wheels where'er they dart,
As the fire-bolts leap to the world below,
And flood the skies with a lurid glow.

6 What roar is that ?—'tis the rain that breaks
In torrents away from the airy lakes,
Heavily poured on the shuddering ground,
And shedding a nameless horror round.

Ah! well-known woods, and mountains, and
 skies,
With the very clouds!—ye are lost to my eyes.
I seek ye vainly, and see in your place
The shadowy tempest that sweeps through
 space,
A whirling ocean that fills the wall
Of the crystal heaven, and buries all.
And I, cut off from the world, remain
Alone with the terrible hurricane.

1. What is the first phrase?
2. What is the first statement in the first paragraph?
3. What is the second?
4. What is the third?
5. How is the third modified?
6. What is the office of the second paragraph?
A. To describe the coming of the hurricane.
7. What do the first and second lines tell?
8. What do the third and fourth lines tell?
9. What figure is in the fifth line?
10. What is the office of the next three lines?
A. To describe the effect on the earth.
11. What figure is in the sixth line?
12. What words show the personification?
13. Why does the writer say *thick hot* atmosphere?
A. Because such an atmosphere precedes the hurricane.
14. To what does *gloomy folds* refer?
15. What is the office of the third paragraph?

A. To continue the description of the hurricane's approach.

16. To what does *they* refer?
17. What relation has the second clause to the first?
18. What figure is in the third line?
19. What relation have the fourth, fifth, and sixth lines to the third?
20. What is meant by the *hues of death*?
21. What is the seventh line?
22. What relation have the eighth and ninth lines to the seventh?

23. What figure in the tenth line?
24. What is the office of the fourth paragraph?
- A. To describe the presence of the hurricane.
25. Under what form does the poet describe it?
26. What is meant by *robes*?
27. What is meant by *skirts* and *arms*?
28. Why is *writhing* used?
29. What personification is implied by the use of the word *zone*?

30. What is meant by the last two lines of the paragraph?

31. What is the office of the fifth paragraph?
- A. To continue the description.
32. What is the general effect stated in the first phrase?

33. What is the first thing mentioned?
34. What is the next?
35. How may the *chariot's path* be traced?
36. What do the first three lines of the sixth paragraph describe?

37. What is meant by *airy lakes*?
38. What relation has the fourth line to the preceding lines?

39. What is the next effect stated ?
40. What is seen in their place ?
41. What relation has the ninth line to the eighth ?
42. What is meant by *fills the wall of heaven* ?
43. What was the effect on the poet ?

THE LIFE THAT IS.

- 1 THOU, who so long hast pressed the couch of
 pain,
 Oh welcome, welcome back to life's free
 breath—
 To life's free breath and day's sweet light again,
 From the chill shadows of the gate of death.
- 2 For thou hadst reached the twilight bound be-
 tween
 The world of spirits and this grosser sphere ;
 Dimly by thee the things of earth were seen,
 And faintly fell earth's voices on thine ear.
3. And now, how gladly we behold, at last,
 The wonted smile returning to thy brow ;
 The very wind's low whisper, breathing past,
 In the light leaves, is music to thee now.
- 4 Thou wert not weary of thy lot ; the earth
 Was ever good and pleasant in thy sight ;
 Still clung thy loves about the household hearth,
 And sweet was every day's returning light.

- 5 Then welcome back to all thou wouldst not
leave,
To this grand march of seasons, days, and
hours,
The glory of the morn, the glow of eve,
The beauty of the streams, and stars, and
flowers.
- 6 To eyes on which thine own delight to rest ;
To voices which it is thy joy to hear ;
To the kind toils that ever pleased thee best,
The willing tasks of love, that made life dear.
- 7 Welcome to grasp of friendly hands ; to prayers
Offered where crowds in reverent worship
come,
Or softly breathed amid the tender cares
And loving inmates of thy quiet home.
- 8 Thou bring'st no tidings of the better land,
Even from its verge ; the mysteries opened
there
Are what the faithful heart may understand
In its still depths, yet words may not declare.
- 9 And well I deem, that, from the brighter side
Of life's dim border, some o'erflowing rays
Streamed from the inner glory, shall abide
Upon thy spirit through the coming days.

10 Twice wert thou given me ; once in thy fair
prime,
Fresh from the fields of youth, when first
we met,
And all the blossoms of that hopeful time
Clustered and glowed where'er thy steps
were set ;

11 And now, in thy ripe autumn, once again
Given back to fervent prayers and yearnings
strong,
From the drear realm of sickness and of pain,
When we had watched, and feared, and
trembled long.

12 Now may we keep thee from the balmy air
And radiant walks of heaven a little space,
Where He, who went before thee to prepare
For His meek followers, shall assign thy
place.

1. What does the first stanza do ?
2. To whom, and from what, is the *welcome* given ?
3. What relation has the second stanza to the first ?
4. What is the meaning of the first two lines of this stanza ?
5. What relation have the last two lines to the first two ?
6. What is the office of the third stanza ?

7. What is the first clause of the fourth stanza?
8. What relation has the remainder of the stanza to that clause?
9. What is the office of the fifth stanza?
10. What connection has it with the fourth?
11. How many poetic images are awakened by the stanza?
12. What connection has the sixth stanza with the fifth?
13. It is a continuation of the thought.
14. How many things are mentioned?
15. What relation has the fourth line to the third?
16. To what is the person addressed *welcomed* in the seventh stanza?
17. What two kinds of *prayer* are mentioned?
18. What does the eighth stanza contain?
19. What is said of the *mysteries*?
20. What statement does the ninth stanza contain?
21. Is it figurative?
22. State the thoughts in literal language.
23. What statements does the tenth stanza contain?
24. What is meant by *fresh from the fields of youth*?
25. What is the office of the last two lines?
26. What is meant by *blossoms clustering*?
27. What is meant by *ripe autumn*?
28. What is the office of the twelfth stanza?
29. What is the allusion in the last two lines?

A HYMN OF THE SEA.

- THE sea is mighty, but a mightier sways
His restless billows. Thou, whose hands have
 scooped
His boundless gulfs and built his shore, thy
 breath,
That moved in the beginning o'er his face,
5 Moves o'er it evermore. The obedient waves
To its strong motion roll, and rise and fall.
Still from that realm of rain thy cloud goes up,
As at the first, to water the great earth,
And keep her valleys green. A hundred
 realms
10 Watch its broad shadow warping on the wind,
And in the dropping shower, with gladness
 hear
Thy promise of the harvest. I look forth
Over the boundless blue, where joyously
The bright crests of innumerable waves
15 Glance to the sun at once, as when the hands
Of a great multitude are upward flung

- In acclamation. I behold the ships
Gliding from cape to cape, from isle to isle,
Or stemming toward far lands, or hastening
home
20 From the old world. It is thy friendly breeze
That bears them, with the riches of the land,
And treasure of dear lives, till, in the port,
The shouting seaman climbs and furls the sail.

- But who shall bide thy tempest, who shall
face
25 The blast that wakes the fury of the sea?
O God! thy justice makes the world turn pale,
When on the armèd fleet, that royally
Bears down the surges, carrying war, to smite
Some city, or invade some thoughtless realm,
30 Descends the fierce tornado. The vast hulks
Are whirled like chaff upon the waves; the
sails
Fly, rent like webs of gossamer; the masts
Are snapped asunder; downward from the
decks,
Downward are slung, into the fathomless gulf,
35 Their cruel engines; and their hosts, arrayed
In trappings of the battle-field, are whelmed
By whirlpools, or dashed dead upon the rocks.
Then stand the nations still with awe, and
pause,
A moment, from the bloody work of war.

- 40 These restless surges eat away the shores
Of earth's old continents ; the fertile plain
Welters in shallows, headlands crumble down,
And the tide drifts the sea-sand in the streets
Of the drowned city. Thou, meanwhile, afar
45 In the green chambers of the middle sea,
Where broadest spread the waters and the line
Sinks deepest, while no eye beholds thy work,
Creator ! thou dost teach the coral worm
To lay his mighty reefs. From age to age,
50 He builds beneath the waters, till, at last,
His bulwarks overtop the brine, and check
The long wave rolling from the southern pole
To break upon Japan. Thou bidd'st the fires,
That smoulder under ocean, heave on high
55 The new-made mountains, and uplift their
peaks,
A place of refuge for the storm-driven bird.
The birds and wafting billows plant the rifts
With herb and tree ; sweet fountains gush ;
sweet airs
Ripple the living lakes that, fringed with
flowers,
60 Are gathered in the hollows. Thou dost look
On thy creation and pronounce it good.
Its valleys, glorious with their summer green,
Praise thee in silent beauty, and its woods,
Swept by the murmuring winds of ocean, join
65 The murmuring shores in a perpetual hymn.

1. What is the first clause?
2. What is the use of *but*?
3. What does *thou*, in the second sentence, refer to?
4. What is the office of the clause following *thou*?
5. Of what verb is *breath* the subject?
6. What is the office of the clause following *breath*?
7. What does the succeeding sentence describe?
8. What does the next sentence contain?
9. What relation has the next sentence to this?
10. What two things are stated in this sentence?
11. What is the office of the next sentence?
12. What personification and what comparison in the sentence?
13. What is the office of the succeeding sentence?
14. What relation has the next sentence to this?
15. What does the next sentence do?
16. What is the following sentence?
17. What is meant by *thoughtless realm*?
18. What is the office of the next sentence?
19. What is meant by *hulks*?
20. What two comparisons in the first two clauses of this sentence?
21. State the objects mentioned in the description.
22. What is meant by *cruel engines*?
23. What is meant by *trappings of the battle-field*?
24. What relation has the following sentence to this?
25. What does the next sentence describe?
26. What is the office of the next sentence?
27. What does the next sentence describe?
28. What is the office of the next sentence?
29. What consequences are mentioned as following the upheaval?
30. What statement in the next sentence?
31. What relation has the following sentence to it?

32. What are the *valleys* said to do?
33. What is the office of the phrase following *valleys*?
34. What is the office of the phrase following *woods*?
35. What union is spoken of?
36. Why is the *hymn* said to be *perpetual*?
37. Do the winds always blow?
38. To what must reference be had in the use of *perpetual*?

HYMN TO THE NORTH STAR.

- 1 THE sad and solemn night
 Hath yet her multitude of cheerful fires ;
 The glorious host of light
 Walk the dark hemisphere till she retires ;
All through her silent watches, gliding slow,
Her constellations come, and climb the heavens,
 and go.

- 2 Day, too, hath many a star
 To grace his gorgeous reign, as bright as they ;
 Through the blue fields afar,
 Unseen, they follow in his flaming way :
Many a bright lingerer, as the eve grows dim,
Tells what a radiant troop arose and set with him.

- 3 And thou dost see them rise,
 Star of the Pole ! and thou dost see them set.
 Alone, in thy cold skies,
 Thou keep'st thy old unmoving station yet,
Nor join'st the dances of that glittering train,
Nor dipp'st thy virgin orb in the blue western
 main.

4 There, at morn's rosy birth,
 Thou lookest meekly through the kindling air,
 And eve, that round the earth
 Chases the day, beholds thee watching there ;
 There noontide finds thee, and the hour that calls
 The shapes of polar flame to scale heaven's azure
 walls.

5 Alike, beneath thine eye,
 The deeds of darkness and of light are done ;
 High towards the starlit sky
 Towns blaze, the smoke of battle blots the sun,
 The night-storm on a thousand hills is loud,
 And the strong wind of day doth mingle sea
 and cloud.

6 On thy unaltering blaze
 The half-wrecked mariner, his compass lost,
 Fixes his steady gaze,
 And steers, undoubting, to the friendly coast ;
 And they who stray in perilous wastes, by night,
 Are glad when thou dost shine to guide their
 footsteps right.

7 And, therefore, bards of old,
 Sages and hermits of the solemn wood,
 Did in thy beams behold
 • A beauteous type of that unchanging good,
 That bright eternal beacon, by whose ray
 The voyager of time should shape his heedful way.

1. Why is the night called *sad and solemn*?
2. What is meant by her *fires*?
3. What are personified in the third line?
4. What relation have the third and fourth lines to the first and second?
5. What is meant by *dark hemisphere*?
6. What is meant by *she retires*?
7. What relation have the fifth and sixth lines to the fourth?
8. Why is *climb* used?
9. What is said in the first four lines of the second stanza?
10. Why is *gorgeous* used?
11. How do the *stars follow*?
12. Why are the words *flaming way* used?
13. What is asserted in the last two lines?
14. What is meant by *eve grows dim*?
15. What figures are used in the last two lines?
16. What is addressed in the third stanza?
17. Why is *alone* used?
18. Why *cold skies*?
19. What relation has the fifth to the fourth line?
20. What is meant by *dipping thy orb*?
21. What does the fourth stanza describe?
22. What is the meaning of *morn's rosy birth*?
23. Why is *kindling air* used?
24. What striking figure in the third and fourth lines?
25. What time is mentioned besides *morning, noon, and eve*?
26. To what is allusion made in the last line?
27. What assertion is in the first two lines of the fifth stanza?
28. What is meant by *deeds of light*?

29. Which kind of deeds are mentioned in the remaining lines of the stanza?

30. What is the office of the sixth stanza?

31. What consequence is deduced from the facts stated in this stanza?

32. What is meant by *hermits of the solemn wood*?

33. What is meant by *eternal beacon*?

34. What is a *voyager of time*?

35. Why does the poet say *heedful way*?

THE CLOUD ON THE WAY.

SEE before us, in our journey, broods a mist
upon the ground ;

Thither leads the path we walk in, blending
with that gloomy bound.

Never eye hath pierced its shadows to the
mystery they screen ;

Those who once have passed within it never
more on earth are seen.

5 Now it seems to stoop beside us, now at seem-
ing distance lowers,

Leaving banks that tempt us onward bright
with summer-green and flowers.

Yet it blots the way forever ; there our jour-
ney ends at last ;

Into that dark cloud we enter, and are gath-
ered to the past.

Thou who, in this flinty pathway, leading
through a stranger land,

10 Passest down the rocky valley, walking with
me hand in hand,

Which of us shall be the soonest folded to that
dim Unknown ?

Which shall leave the other walking in this
flinty path alone ?

Even now I see thee shudder, and thy cheek
is white with fear,

And thou clingest to my side as comes that
darkness sweeping near.

15 "Here," thou sayst, "the path is rugged, sown
with thorns that wound the feet ;

But the sheltered glens are lovely, and the
rivulet's song is sweet ;

Roses breathe from tangled thickets ; lilies
bend from ledges brown ;

Pleasantly between the pelting showers the
sunshine gushes down ;

Dear are those who walk beside us, they whose
looks and voices make

20 All this rugged region cheerful, till I love it
for their sake.

Far be yet the hour that takes me where that
chilly shadow lies,

From the things I know and love and from
the sight of loving eyes."

So thou murmurest, fearful one ; but see, we
tread a rougher way ;

Fainter glow the gleams of sunshine that upon
the dark rocks play ;

- 25 Rude winds strew the faded flowers upon the
 crags o'er which we pass ;
Banks of verdure, when we reach them, hiss
 with tufts of withered grass.
One by one we miss the voices which we loved
 so well to hear ;
One by one the kindly faces in that shadow
 disappear.
Yet upon the mist before us fix thine eyes with
 closer view ;
- 30 See, beneath its sullen skirts, the rosy morning
 glimmers through.
One whose feet the thorns have wounded
 passed that barrier and came back,
With a glory on His footsteps lighting yet the
 dreary track.
Boldly enter where He entered ; all that seems
 but darkness here,
When once thou hast passed beyond it, haply
 shall be crystal-clear.
- 35 Viewed from that serener realm, the walks of
 human life may lie,
Like the page of some familiar volume, open
 to thine eye ;
Haply, from the overhanging shadow, thou
 mayst stretch an unseen hand,
To support the wavering steps that print with
 blood the rugged land.

Haply, leaning o'er the pilgrim, all unweeting
 thou art near,
 40 Thou mayst whisper words of warning or of
 comfort in his ear,
 Till, beyond the border where that brooding
 mystery bars the sight,
 Those whom thou hast fondly cherished stand
 with thee in peace and light.

1. What is the first clause in the first line?

A. An address to a person.

2. Is the remainder of the line figurative?

3. What is meant by *our journey*?

4. What is meant by the *mist brooding*?

5. What figures do you find in this line?

6. Where is it affirmed that our *path* leads?

7. What else is affirmed of the *path*?

8. What is asserted in the third line?

9. What does *its* refer to?

10. Translate the line into literal language.

11. What is meant by *passing within it*?

12. What is asserted in the fifth line?

13. What does *it* refer to?

14. Express literally the thought of the line.

A. Sometimes death seems near, and sometimes it seems distant.

15. With what part of this line is the next line connected?

16. What is the meaning of the line?

A. Affording a bright life in prospect.

17. What is affirmed in the seventh line?

18. What does *it* refer to?
19. Give the thought in literal language.
20. What is meant by *entering into the dark cloud*?
21. Wherein does the latter part of this line differ from the first part?
22. What do you find in the ninth and tenth lines?
- A. An address to the person who was walking with the poet.
23. What figure is *flinty pathway*?
24. What does it mean?
25. What is meant by *stranger land*?
26. Is *rocky valley* figurative?
27. What does it mean?
28. What does the next phrase tell?
29. Is it to be understood literally?
30. Explain it.
31. What does the next line do?
32. What is the question?
33. Give the idea in literal language.
34. Why is *folded* used?
35. What figure in the twelfth line?
36. Is the next line figurative or literal?
37. What do you say of the following line?
38. What does *that darkness* refer to?
39. What is meant by *rugged path*?
40. What is figuratively described in the next three lines?
41. What is asserted in the nineteenth and twentieth lines?
42. What wish is expressed in the next two lines?
43. To what is the attention of the speaker called?
44. What is meant by *a rougher way*?
45. Give in literal language the thoughts of the next three lines.

46. What is asserted in the next two lines?
47. To what is attention next called?
48. What personification in the thirtieth line?
49. What is the meaning of *sullen*, as here used?
50. What allusion in the next two lines?
51. What exhortation follows?
52. What reason is given?
53. What is the relation between the thirty-fifth and thirty-sixth lines and the thirty-fourth line?
54. What suggestion is made in the thirty-seventh and thirty-eighth lines? What in the thirty-ninth and fortieth lines?
55. Translate the last two lines into literal language.
56. What is characteristic of this poem?

“INNOCENT CHILD AND SNOW-WHITE
FLOWER.”

- 1 INNOCENT child and snow-white flower !
Well are ye paired in your opening hour.
Thus should the pure and the lovely meet,
Stainless with stainless, and sweet with sweet.
- 2 White as those leaves, just blown apart,
Are the folds of thy own young heart ;
Guilty passion and cankering care
Never have left their traces there.
- 3 Artless one ! though thou gazest now
O'er the white blossom with earnest brow,
Soon will it tire thy childish eye ;
Fair as it is, thou wilt throw it by.
- 4 Throw it aside in thy weary hour,
Throw to the ground the fair white flower ;
Yet, as thy tender years depart,
Keep that white and innocent heart.

1. What statement is there in the first two lines?
2. What statement follows?
3. What relation has the fourth line to the third?
4. What comparison do you find in the first two lines of the second stanza?
5. Translate the second line into literal language.
6. What relation have the third and fourth lines to the first and second lines?
7. Are they in keeping with those lines?
8. What does the third stanza contain?
9. Is it figurative or literal?
10. What is the first line of the fourth stanza?
11. What relation has the second line to the first?
12. What is the office of *yet*?
13. What relation has the exhortation in the last line to that contained in the first two lines?
14. Can any criticism be made on the last line?

THE PLANTING OF THE APPLE-TREE.

- 1 COME, let us plant the apple-tree.
Cleave the tough greensward with the spade ;
Wide let its hollow bed be made ;
There gently lay the roots, and there
Sift the dark mould with kindly care,
 And press it o'er them tenderly,
As round the sleeping infant's feet
We softly fold the cradle-sheet ;
 So plant we the apple-tree.
- 2 What plant we in this apple-tree ?
Buds, which the breath of summer days
Shall lengthen into leafy sprays ;
Boughs where the thrush, with crimson breast,
Shall haunt and sing and hide her nest ;
 We plant, upon the sunny lea,
A shadow for the noontide hour,
A shelter from the summer shower,
 When we plant the apple-tree.
- 3 What plant we in this apple-tree ?
Sweets for a hundred flowery springs
To load the May-wind's restless wings,

When, from the orchard row, he pours
Its fragrance through our open doors ;

A world of blossoms for the bee,
Flowers for the sick girl's silent room,
For the glad infant sprigs of bloom,
We plant with the apple-tree.

- 4 What plant we in this apple-tree ?
Fruits that shall swell in sunny June,
And redden in the August noon,
And drop, when gentle airs come by,
That fan the blue September sky,
While children come, with cries of glee,
And seek them where the fragrant grass
Betrays their bed to those who pass,
At the foot of the apple-tree.

- 5 And when, above this apple-tree,
The winter stars are quivering bright,
And winds go howling through the night,
Girls, whose young eyes o'erflow with mirth,
Shall peel its fruit by cottage hearth,
And guests in prouder homes shall see,
Heaped with the grape of Cintra's vine,
And golden orange of the line,
The fruit of the apple-tree.

- 6 The fruitage of this apple-tree
Winds, and our flag of stripe and star,
Shall bear to coasts that lie afar,

Where men shall wonder at the view,
And ask in what fair groves they grew ;
And sojourners beyond the sea
Shall think of childhood's careless day,
And long, long hours of summer play,
In the shade of the apple-tree.

- 7 Each year shall give this apple-tree
A broader flush of roseate bloom,
A deeper maze of verdurous gloom,
And loosen, when the frost-clouds lower,
The crisp brown leaves in thicker shower.

The years shall come and pass, but we
Shall hear no longer, where we lie,
The summer's songs, the autumn's sigh,
In the boughs of the apple-tree.

- 8 And time shall waste this apple-tree.
Oh, when its aged branches throw
Thin shadows on the ground below,
Shall fraud and force and iron will
Oppress the weak and helpless still ?

What shall the tasks of mercy be,
Amid the toils, the strifes, the tears
Of those who live when length of years
Is wasting this apple-tree ?

- 9 "Who planted this old apple-tree ?"
The children of that distant day
Thus to some aged man shall say ;

And, gazing on its mossy stem,
The gray-haired man shall answer them :
"A poet of the land was he,
Born in the rude but good old times ;
'Tis said he made some quaint old rhymes
On planting the apple-tree."

1. With what proposal does the poem open?
2. What does the rest of the stanza describe?
3. State the successive acts to be performed.
4. What is the first line of the second stanza?
5. Repeat in their order the things mentioned in the answer.
6. Repeat, in like manner, the answer in the third stanza.
7. What is meant by *springs*?
8. What personification in the third line?
9. To what does *world of blossoms* refer?
10. What relation have the seventh and eighth lines to the second line?
11. To what does the answer in the fourth stanza refer?
12. Trace the *fruit* through the stanza.
13. What is said in the fifth stanza?
14. Why is *quivering* used?
15. What figure is in the third line?
16. What cottage scene is described?
17. What statement in the last four lines?
18. What is said in the sixth stanza?
19. What will awaken the thoughts expressed in the last four lines?
20. What figure is in this stanza?

21. What statements are there in the first part of the seventh stanza?

22. What is the meaning of the second line?

23. What of the third?

24. What is said in the last four lines?

25. What is the first line of the eighth stanza?

26. What two questions are asked in this stanza?

27. What is meant by *throwing thin shadows*?

28. How is *iron* used in the fourth line?

29. What is the first line of the ninth stanza?

30. Who shall ask the question?

31. Who shall answer it?

32. What answer will be given?

THE END.



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